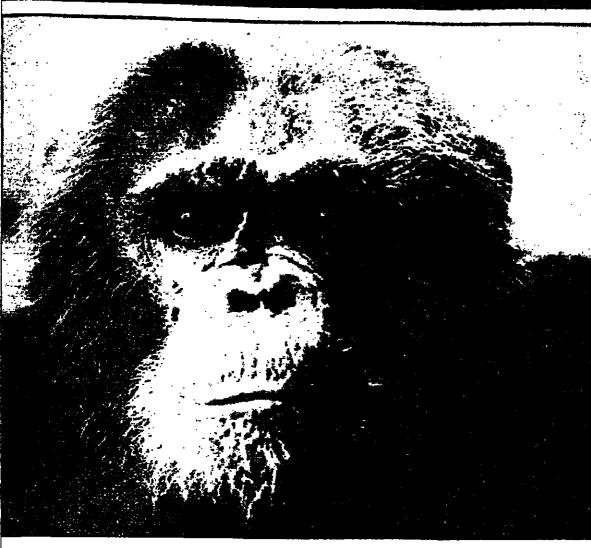


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There is a great deal in chimpanzee social relationships to remind us of our own behaviour -more, perhaps, than many of us would care to admit': Jane Goodall describes the complex social life of the chimp community, and how one 'strong man' became its dominant member...



OW MIKE TOOK OVER FROM GOLIATH

ne or top-ranking position in the himpanzee community was both theresting and spectacular. In 963 he had ranked almost bottom n the adult male dominance iterarchy. He had been the last o gain access to bananas, and had een threatened and actually ttacked by almost every other dult male. Indeed, at one time e had appeared almost bald from Sing so many handfuls of hair uring aggressive incidents with

When Hugo and I had left the ombe Stream at the end of that ear, before our marriage, Mike's osition had not changed; yet when e returned four months later, we ound a very different Mike.

There was one incident that I emember particularly vividly. A roup of five adult males, including p-ranking Goliath, David Grey-eard and the huge Rodolf, were rooming each other—the session ad been going on for some twenty ninutes. Mike was sitting on his wn about thirty yards from them, requently staring towards the roup, occasionally dly grooming . imself.

All at once Mike calmly walked yer to our tent and took hold of andle. Then he picked up a econd can and, walking upright, 'eturned to his place, from which e continued to stare towards the

ther males. After a few minutes he began o rock from side to side. At first ne movement was almost impereptible; then gradually he rocked tore vigorously, his hair slowly egan to stand erect, and, softly at









Mike's takeover technique: 1-3, charging displays with paraffin cans; 4, attacking youngsters at the slightest provocation; 5, brandishing branches (and throwing rocks). The result 6-7, mutual grooming and final submission from his rival Goliath. Specially drawn for The Sunday Times by Maurice Wilson

first, he started a series of pant-

As he called, Mike got to his feet and suddenly he was off, charging towards the group of males, hitting the two cans ahead of him. The cans, together with his crescendo of hooting, made the most appalling racket: no wonder the erstwhile peaceful males rushed out of the

Mike and his cans vanished down a track and, after a few moments, there was silence. Some of the males reassembled and resumed their interrupted grooming session, but the others stood around somewhat apprehensively

pitched hooting began again, followed, almost immediately, by the appearance of the two rackety cans with Mike close behind them. Straight for the other males he charged, and once more they fled. This time, even before the group could reassemble, Mike set off again: but he made straight for Goliath—and even he hastened out of Mike's way like all the others.

Then Mike stopped and sat, all his hair on end and breathing hard. His eyes glared ahead and bis lower lip was hanging slightly down so that the pink inside showed brightly and gave him a wild appearance.

Rodolf was the first of the males to approach Mike, uttering soft pant-grunts of submission, crouching low and pressing his lips to Mike's thigh. Then he began to groom Mike, and two other males approached, pant-grunting, and began to groom him also. Finally David Greybeard went over to Mike, laid one hand on his groin,

and joined in the grooming.
Only Goliath kept away, sitting on his own and staring towards Mike. It was obvious that Mike constituted a serious threat to Goliath's hitherto unchallenged supremacy.

Mike's deliberate use of manmade objects was probably an indication of superior intelligence. Many of the adult males had, at some time or another, dragged a paraffin can to enhance their charging displays, in place of the more normal branches or rocks; but only Mike apparently had been able to profit from the chance experience and learned to seek out the cans deliberately to his own

The cans, of course, made a great deal more noise than a branch when dragged along the ground at speed, and, after a while, Mike was actually able to keep three cans ahead of him at once for about sixty yards as he ran flat out across the camp clearing. No wonder that males, previously his superiors, rushed out of his way. Charging displays usually occur

when a chimpanzee becomes emotionally excited; when he arrives at a food source, joins up with another group or when he is frustrated. But it seemed that Mike actually planned his charging displays—almost, one might say, in cold blood. Often, when he got up to fetch his cans, he showed no visible signs of frustration or excitement—that came afterwards when, armed with them, he began to rock from side to side, raise his

hair, and hoot. Eventually Mike's use of paraffin cans became dangerous for he learned to hurl them ahead of him at the close of a charge-once he got me on the back of my head, and once he hit my husband Hugo's film camera. We decided to remove all the cans and, for a while, went through a nightmare period since Mike fried to drag about all manner

After a short interval that low- of other objects. Finally he had to standing upright as he rocked a couldn't, he usually tried to hide his own fierce call to that of his itched hooting began again, resort to branches and rocks like sapling; when he paused Mike behind a higher-ranking com- friend. Mike began to display, his companions.

By that time, however, his topranking status was assured, although it was fully another year before Mike himself seemed to feel quite secure in his position. He continued to display very frequently and vigorously, and the lower-ranking chimps had increasing reason to fear him, for often he would attack a female or youngster viciously at the slightest provo-

AS MIGHT BE EXPECTED, A tense relationship prevailed be-tween Mike and the ex-dominant male, Goliath, who did not relinquish his position without a struggle. His displays also increased in frequency and vigour, and he too became more aggres-

Indeed, there was a time, towards the start of this battle for dominance, when Hugo and I feared for Goliath's sanity. After attacking a couple of youngsters and charging back and forth drag-ging buge branches, he would sit, his hair on end, his sides heaving from exertion, a froth of saliva glistening at his half-open mouth, and a glint in his eyes that, to us, looked not far from madness. We actually had a weld-mesh iron cage built, and, when this had been set up in camp, we retreated inside when Goliath's temper was at its worst.

One day, when Mike was sitting in camp, a series of distinctive rather melodious pant-hoots, with characteristic quavers at the close, announced the return of Goliath who had been away to the south for two weeks. Mike responded immediately, hooting and charging across the clearing. Then he climbed a tree and sat staring over

the valley, every hair on end. A few minutes later Goliath appeared and, as he reached the outskirts of the camp clearing, began one of his spectacular displays. He must have seen Mike, for he headed straight for him, dragging a huge branch. Then he leapt up into a tree and was still.

. For a moment Mike stared to-wards him and then he too began to display, swaying the branches of his tree, swinging to the ground, hurling a few rocks and, finally, climbing up into Goliath's tree and swaying the branches there. When he stopped Goliath immediately reciprocated, swinging about in the tree and rocking the branches.

Presently, as one of his wild leaps took him quite close to Mike, Mike too displayed, and for a few unbelievable moments both of the splendid male chimpanzees were swaying branches within a few feet of each other until I thought the whole tree must crash to the ground. But an instant later both chimps were on the ground, displaying in the undergrowth. Finally they stopped and sat, staring at

each other. It was Goliath who moved next, sapling: when he paused Mike charged past him, hurling a rock and drumming, with his feet, on the trunk of a tree.

This went on for nearly half an hour: first one male and then the other displayed, and each performance seemed to be more vigorous, more spectacular, than that preced-Yet during all this time, apart from occasionally hitting one another with the ends of the branches they swayed, neither chimpanzee actually attacked the

Suddenly, after an extra long pause, it seemed that Goliath's nerve broke. He rushed up to Mike, crouched beside him with loud, nervous pant-grunts, and began to groom him with feverish intensity. For a few moments Mike ignored Goliath completely: then he turned and, with a vigour almost matching that of Goliath, began to groom his vanquished rival. And there they sat, grooming each other without pause, for over an hour.

That was the last real duel between the two males. From then on it seemed that Goliath accepted Mike's superiority, and a strangely intense relationship grew up between the two. They often greeted one another with much display of emotion, embracing or patting one another, kissing each other in the neck, after which they usually started grooming each

During these grooming sessions it appeared that the tension between them was eased, soothed by the close, friendly physical contact. Afterwards they sometimes fed, or rested quite close to each other, looking peaceful and relaxed as though the bitter rivalry of the past had never been.

Indeed, it is one of the most striking aspects of chimpanzee society that creatures who can so quickly become roused to frenzies of excitement and aggression can, for the most part, maintain such relaxed and friendly relationships with each other.

WOULD MIKE HAVE BECOME the top-ranking male if I, and my paraffin cans, had never invaded the Gombe Stream? We shall never know, of course, but I suspect he would have, in the end. For Mike has a strong desire for dominance, a characteristic marked in some individuals and almost entirely lacking in others.

Over and above this, Mike has unquestionable intelligence - and amazing courage, too. I shall never forget the time, soon after Mike had become the uneasy top-ranking male, when some of the other highranking males turned on him. Mike had charged into camp, hurled a few rocks, and, in passing, briefly pounded on David Greybeard.

David Greybeard, in some ways. was a coward for he nearly always tried to avoid trouble and, when he behind a higher-ranking com-panion, such as Goliath. But when he became really roused he could

be a very dangerous chimpanzee. On this occasion David, after running, screaming, away from Mike, turned and began to utter loud, fierce-sounding waa barks. He hurried over to Goliath and embraced him, then turned and again shouted towards Mike. By this time Hugo and I knew David well, and it was obvious that he was furious.

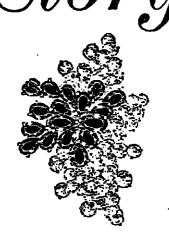
Suddenly David ran forward a short way towards Mike and, immediately, Goliath joined him, adding

charging across the clearing to-wards another group of males. They fled, screaming, but then, as David and Goliath were still calling, they joined in too.

Now it was five strong adult males, including the once top-ranking Goliath, against one. Again Mike charged across the clearing, and all at once, with David in the lead, the others were after him. Mike, screaming now, rushed up a tree, and the others followed. Hugo and I felt sure that this was the

continued on next page

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HOW MIKE TOOK OVER

continued from preceding page

showdown: now Goliath would

regain his lost position. Suddenly, to our amazement. Mike turned-instead of leaping off into the next tree and running away, he turned. He was still screaming, but he began to sway branches violently and the next moment he took a leap towards the five. In a flurry of fright they rushed down the tree, almost falling over one another in their haste, and fled with Mike after them.

When Mike sat, his hair on end, his eyes glaring, the others stayed away from him, cowed. Mike had won a spectacular victory by bluff.

WHEN I REFER TO MIKE AS the dominant male, what I really mean is that he became top-ranking amongst those individuals that we know-individuals whose normal range includes our home valley. Once I had become really familiar with all the chimpanzees of our community, I quickly realised, from visits to the north and south of the Reserve, that there are, in fact, two other communities. Many of the in-dividuals comprising these groups seldom or never travel as far as our centrally located valley, but there is, without some intermixing between chimpanzees of the three communities.

One fully mature male, whose normal range, so far as we know, lay to the south, did start to visit our feeding station; he would come for a week or so at a time when he was in the vicinity and then disappear back to his normal haunts. Just before he died he became quite a regular visitor to camp, but his relationships with the males of our group were always rather tense.

Quite often females from the northern or southern communities arrive at camp during their periods of sexual swelling, brought along by our males; and once they have discovered our bananas some of them become fairly regular visitors, whilst others come only once or twice in a year. On a number of occasions I have seen individuals from two

of these main communities meet up and mingle without aggression, feeding together side by side. But it seems that Mike himself is reluctant to mix with the chimps to the north and south of his domain. A few times when "strangers" called from a neighbouring valley, Mike, after much displaying and calling, turned back, taking some of his group with him, whilst others moved on to mix with the strangers. A chimpanzee community is

an extremely complex social organisation: it was only when a large number of individuals began to visit the feeding area, so that I could make regular

The members who comprise it move about in constantly hours in each other's company, larly striking in the case of changing associations and yet. though the society seems to be organised in such a casual organised in such a casual together, building their nests eyes, for the part around the had the same massive build, males, but they have their own the protector; and usually as manner, each individual knows in the same or neighbouring iris was white instead of being and both were prone to perdominance hierarchy in which the provider of food, or land, his place in the social structure trees. When Leakey was with heavily pigmented with brown form charging displays, stamp- Flo, for many years, was or money.

—knows his status in relation him, Mr Worzle always seemed as in other chimpanzees: His ing on the ground and swag- supreme, respected and even Human families, of course, to any other chimpanzee he far more relaxed and confident. eyes, therefore, exactly regering in a manner more typi- feared by old and young vary enormously in structure. The smallest unit, the husband, manner each individual knows his place in the social structure trees. When Leakey was with to any other chimpanzee he far more relaxed and confident. eyes, therefore, exactly remay chance upon during the

day. Small wonder there is such a wide range of greeting gestures and that most chimpanzees do greet each other when they meet after a separa-

Figan, going up to an older male with a submissive pantgrunt, is probably affirming that he remembers quite well the little aggressive incident of two days before when he was thumped soundly on the back. "I know you are dominant: I admit it: I remember," is the sort of communication inherent in his submissive gesturing. "I acknowledge your respect: I shall not attack you just now," is implicit in the gentle patting movement of Wilco's hand as he greats a of Mike's hand as he greets a submissive female.

As Hugo and I became increasingly familiar with Mike's community we began to learn more and more about the variety of relationships which existed between different adult chimpanzees. Some individuals only interacted when chancesuch as a fruiting tree or a sexually attractive femalethrew them together. Others moved about together frequently and showed an affectionate tolerance and regard for each other which, we felt, could best be described as friendship.
And, as our study continued.

we found that some friendships persisted over the years whilst others were of relatively short duration. We learnt, too, to appreciate the different characteristics of male and female chimpanzees. And the more we learned, the more we were impressed by the obvious parallels between some chimpanzee and some human rela-

tionships. Firm friendships, like that between Goliath and David Greybeard, seem to be particularly prevalent amongst male chimpanzees. Mike and the irascible, testy old J.B. travelled about in the same group very frequently. When I first knew them, J.B. was the higherranking of the two, but Mike's strategies with the paraffin cans served to subordinate J.B. along with all the other males.

However, once things had settled down, with Mike secure in the top-ranking position, it became apparent that J.B had also risen in the social ladder When he was in a group with Mike, J.B. was able to dominate Goliath as well as other males who had held a higher rank than he before Mike's rise. These other males quickly accepted J.B. as second to Mike. but Goliath asserted his old superiority over J.B. on many occasions when Mike was not part of the group. Leakey and Mr Worzle were

two other males who frequently travelled together. In temperament they were very different. Leakey is robust, high - ranking and usually good-natured. Mr Worzle, on the other hand, was always nervous, both in his dealings with other chimps and with humans. He was very lowranking indeed and, even before he became really deobservations on their inter crepit before his death, was similarities in either p I began to appreciate just how adult males—and some of the teristics—or both—in all of the may often be siblings. adolescent males also.

Nevertheless, the two spent grooming each other, feeding and moving from place to place together, building their nests

What a chimp's expression means

CHIMPANZEES have a wide range of calls which, though not to be compared with human speech, do convey certain types of information. When a chimp finds good food, his loud barks make others aware of it and they hurry to join in. An attacked chimpanzee screams, and this may alert his mother, or a friend, who may hurry to his aid. A male chimpanzee, about to enter a valley, utters loud pant-hoots, and other individuals realise not only that another member of the group is arriving but also which one. A knows the mother scream of her

off-Chimpanzees can undoubtedly recognise each other from their voices alone



spring.

left: Display Face by aggressive chim-s, especially during ng displays or when ing others. It is not From panzees, charging attacking others. accompanied by calling. Play Face: when a game becomes vigorous the upper lip is often drawn back and up so that the top teeth are also exposed; frequently accompanied by a series of grunting sounds or laughing. Two of the facial expressions typically shown by



breath, gradually getting louder and usually ending with wood sounds (right) also

connected by panting intakes of breath. Pant-hoots are

given in a variety of contexts, especially when chimpanzees

arrive at a food source, join another group or cross from one valley to another. They also serve as a contact call between spread-out individuals or groups: chimpanzees sleeping within earshot of each other may exchange panthoots during the night, particularly when there is a bright



Grinning: Full open grin (left) usually shown by chimpanzee who is frightened or very excited. Full closed grin (right) is the expression or a chimpanzee who is probably less frightened or excited than one showing an open grin. Sometimes a lowranking chimpanzee may approach a superior in silence while showing a closed grin. If the human nervous or social smile has its equivalent expression in the chimpanzee this, without

Chimpanzees grunt in a variety of contexts: during feeding, grooming, and as close-range contact calls between the individuals of a peaceful group. A series of rapid grunts, connected by audible intakes of breath, are known as pant-grunts. A subordinate chimpanzee is likely to pant-grunt as he approaches a superior during a greating or after being attacked

during a greeting or after being attacked.

Loud barking often occurs when a group is socially excited; very loud food barks often occur as chimpanzees arrive at a favoured food source and during the first few minutes of intensive feeding. When mildly threatening another chimpanzee (or animal of another



Pouting: As screams or squeaks change to whimpering —a series of hoo sounds repeated rapidly at different notes of the scale. A soft, single-syllable hoo whimper is the contact call between a mother and her infant.

species including humans) a chimpanzee utters a soft hark-a sound very like a single quiet cough. A more vigorous threat brings a loud

toragaa call is one of the most savage sounds of the African jungle; it is long-drawn-out and clear, pitched rather high, and is made when chimpanzees come across something unusual or slightly disturbing in the forest. It was with this call that the chimpanzees acknow-ledged Jane Goodall's approach in the early days once they had got over their initial terror of her. They may use this call when they come across a dead chimpanzee.

hysical pairs of male friends that we have known. This was particu-

Leakey and Mr Worzle. Mr Worzle had extraordinary eyes, for the part around the

and Goliath, who bore no re- Leakey, too, showed the same two adult females I ever saw semblance at all to each other, unusual lack of pigmentation, playing with each other, rolling responsible for siring which we have been able to detect though to a much lesser extent about on the ground, tickling child. than Mr Worzle. We su actions one with another, that subordinate to all the other make-up or behavioural charac- fact, that pairs of male friends laughter, each with her infant from familial responsibilities

> The only two adult females look alike facially, but they had the same massive build,

one another and cradled in one arm.

we know who enjoyed this sort chimpanzee community are chimpanzee societies. For most of friendship were almost cer- almost always submissive to human family groups look upon tainly sisters; not only did they adult males—and, indeed, to the father not only as the bemany of the older adolescent getter of the children, but as males. But they have their own the protector; and usually as

Flo was exceptionally aggressive towards her own sex, and she would tolerate no insubordination from young adolescent males. Much of her confidence no doubt resulted from the fact that she was so often accompanied by her two eldest sons and, with the aggressive Fifi as well, the family was formidable indeed.

Flo at one time often wandered about together with the mother, Olly. But their relationship was very different from that between, say, David and Goliath. For one thing, Flo was frequently aggressive towards Olly, and for another, neither would go to the assistance of the other in times of trouble. The only time I have seen them united was when they would gang up on a young stranger female.

stances, but we have not seen stranger adolescent males: nor have we seen adult males of our travel about and feed in alling area.
What, then, motivates the

aggressive behaviour of these females? Is it perhaps the fact that older females, who normally have a much smaller range than males, are more territorial? Or could it be due to some more complex emotiondo old females, perhaps, resent the attention paid to young stranger females by "their" adult males.

Are they, in other words, motivated by the emotion which, in human beings, we call jealousy? We cannot be sure—but sometimes it certainly seems like it.

The female chimpanzee is, indeed, very different from the male, although, as with humans, some females show masculine characteristics, and vice versa. Adult females, typically, resort to pleading with many of the gestures and calls made by infants when they are trying to get their own way with a social superior. It appears, too, that females are more likely than males to harbour grudges.

THERE IS, INDEED, A GREAT deal in chimpanzee social relationships to remind us of some of our own behaviour; more, perhaps, than many of us would care to admit. Only by carrying on our research for years to come, and studying the social structure in a group where blood-relation-ships between the different individuals are known, shall we succeed in understanding the whole complex and intricate

In chimpanzee communities, of course, family groups comprise only a mother and some or all of her offspring; the father, apart from his neces-sary contribution to the con-ception of a child, plays no further part in its development. Indeed, neither we nor the chimpanzees normally have any idea as to which male was

This exclusion of the male radled in one arm. is, perhaps, one of the major.

The adult females of the differences between human and

by marriage. As yet we do not know whether the chimpanzee family group ever expands to include grandchildren as an integral part of the unit: certainly, though, it can never include the "wife" or children of a male offspring or the "husband" of a female offspring or the other males were satisfied, there would be Humphrey big

Despite this basic difference, human males, whilst they may while Gigi would be screaming be only too anxious at times and moving away from him. for feminine company, are We have seen other sudden companionship. Chimpanzee we never saw him actually alliances in similar circum- males seem to feel rather the "rape" her. Quite often them gang up in this way on round pink females when these way through dogged persisare available. But often they

> youngsters. Never, however, have we seen anything which could be regarded as homosexuality in chimpanzees. Certainly a male may mount another in moments him on his travels until he is of stress or excitement, clasp-ing the other round the waist, she manages to escape. and he may even make thrust-ing movements of the pelvis but there is no intromission.

It is true, too, that a male may try to calm himself or another male by reaching out to touch or pat the other's genitals, but, whilst we still have much to learn about this type of behaviour, it certainly does not imply homosexuality. He only does this in moments of stress, and he will touch or pat a female on her genitals in exactly the same context.

What about the normal heterosexual relationships which may develop between humans and those that may be observed between chimpanzees? The obvious difference between the two species lies in the fact that men and women are capable of establishing and maintaining monogamous relationships, both physical and spiritual, of long duration, and this sort of bond is unknown in chimpanzees. Monogamy, however, is far

from being the only relation-ship found between men and women; and even in societies where monogamy is the rule. it is nevertheless an accepted fact that unmarried—and even married---males will indulge in love affairs, or pick-up women for a night, or visit brothels. Many young girls, too, will show promiscuous sexual behaviour if given the chance. It may, in fact, be that what

we think of as true love-an emotion which embraces both beloved, which mellows with time and brings about harmony of living, which removes any sideration for each other's need, in the man or the feelings which in some ways, sexual partner-is, indeed, one of the rarest of numan neterosexual relationships.

wife and children, can be ex- In other words, chimpanzees tended to include two or two are very promiscuous. But this hundred wives and any number does not mean that every feof blood relations and relations male will accept every male

there would be Humphrey, his hair on end, glaring at Gigi, the behaviour of many human shaking branches, hunching his males is not so different from shoulders, stamping with his chimpanzee males as might be foot on the ground, moving expected. A vast number of cautiously towards her. All the

Sometimes Humphrey gave equally keen for much of the chase, but, though he once time to get away from women shook her out of the tree in and relax in the ease of male which she had sought refuge, males seem to feel rather the "rape" her. Quite often, same. Of course they cluster though, he managed to get his tence. He went on and on courting her every time she group driving away strangers male groups, and they are more went pink. His persistence was of either sex from the feed-likely to groom each other than certainly rewarded eventually they are to groom females or for, two years later, Gigi seemed almost to prefer Humphrey to any other male.

Sometimes a male chim-panzee will actually insist on an unwilling female accompanying

The relationship which the large Rodolf struck up with Flo-accompanying her during her extended pink period-Rodolf was rather different. showed none of the bullying, aggressive behaviour towards Flo which characterised the relationships of Leakey and the others to the females of their choice. Rodolf followed Flo wherever she went, and it was to him that she most often turned for comfort when she was hurt or upset. It is, of course, fruitless to

speculate as to the sort of heterosexual relationships which might develop if chimpanzee physiology were different: if, for example, Flo had been able to offer Rodolf continuing sexual satisfaction, if the female reproductive cycle of the chimp were the same as that of the human. The fact remains that female chimpanzees have evolved in such a way that they are only sexually receptive to males for a mere ten days per month; provided, that is, that they are neither pregnant nor lactating which in older females, means that they may be denied sexual activity for up to five years.

may sometimes be shadowy forerunners of human love affairs, I cannot conceive chimpanzees developing emotions, one for the other, comparable in any way to the tenderness, the protectiveness, the tolerance and the spiritual exhilaration which are the halimarks of the body and the mind of the human love in its truest and deepest sense. For chimpanzees usually show a lack of consideration for each other's woman concerned, for another may represent the deepest part of the gulf between them and us.

Although their relationships

C Rugo and Jane van Lawick-Goodall 197 Sexual relationships between These articles are edited from male and female chimpanzees In the Shadow of Man, by Jane are, in large part, similar to those which can be observed among many young people in Lawick, to be published on England and America today. October 18 by Collins at £2.50.

Next Sunday: The terrible death of Mr McGregor

Cintinued from page 30

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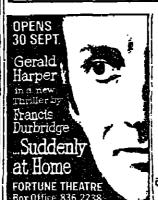
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MUSIC ON THE SOUTH BANK **ROYAL FESTIVAL HALL**

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OUEEN ELIZABETH HALL

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مكنا مثالامل

Cyril Connolly discusses the contrasting worlds of two Catholic writers

HAIR-SHIRT AND HAPPINESS

ham Greene, who is still elive, ings to the modern world of and the late Marie Belloc Loundes that of the douceur de viere and Pax Britannica. One is a convert stretches his religion to the limits The street of th

te a novel about Jack the Ripper, ee Lodger," as famous in its day as sused to dine with her sometimes: ellent food, amusing people, the sess manifesting a passionate prest in human behaviour and trly an expert in affairs of the heart, and in a detached and cosy oner. She was like Hemingway's

ble old lady" or an Agatha Christie ine, and murders seemed there a of parlour game at which she is led. She had stood by Wilde and frequented the Asquith circle; she is not brilliant like Rebecca West but fool either. I wonder what she is all have made of Graham Greene. remember him at Oxford, where were contemporaries. He seemed be much alone and to wear a sented look, like a service chief who less the sole knowledge of some and disaster, or like the only ivor from it. In his autobiography ort of Life (Bodley Head, £1.80) ells us he was drunk all day-on —but he did not give that impres-I think his cold blue and slightly

iberant eyes, his drawn face, gave se picture. I wish I had not been rred by it and had made a friend

it my question is answered. In introduction to her Diaries and ers, 1911-47 (Chatto and Windus, pp. 304) Mrs Belloc Lowndes' daughters (one is married to a iguese man of letters who edited English paper in Lisbon) write: ntensely interested in literature and art of writing, Mrs Belloc Lowndes a good friend to many young hors whose work she admired and

o were downcast by their initial lack success. When Mr Graham Greene a young man published "The Man thin," Marie Belloc Lowndes at once lised that a major writer had -aham Greene's A Sort of Life does

go much beyond this "succès -me," though he does take it down -Stamboul Train" (1932). Whereas -n Waugh never looked back after —one might almost say since 1926, his pre-Raphaelite researches well known even before ne and Fall"—I don't suppose am Greene became famous until ghton Rock" (1938). His early is failed to provide him with a g although he lacked the expensive tastes of so many of his contemries (his sales rose only by a sand from his first novel to his

suppose one might call A Sort of a frustrating book; the general is rather tepid, as if he had left little bit too late and was not iently concerned with himself

young to pass on much enthu-to the reader. other way to put it is that while

) and young Catholic novelists are it emerges clearly that Graham Greene was a neurotic, that he tried to commit suicide, was suspected of epilepsy, was lety, insecurity, wars and revolutional formula of the commit suicide, was suspected of epilepsy, was even psychoanalysed as well as being a manifederessive, a German spy and a member of the Communist Party, all before leaving Oxford—was in fact a rebel and premature drop-out-he does not even now understand the springs of his rebellion or his vein of self-destructiveness. How did this member of a large, intelligent and affectionate family become a Baudelaire? We observe him, as he observes himself, from the outside, recording a case-history for which some of the lear date history for which some of the key data are lacking. We re-read the story of



Marie Belloe Louendes in 1933; "She loved the world," Below, Graham ingrained pessimism



with one loaded chamber, but each time he spins the barrel we are less

clear as to his motive. His childhood is conventional enough. As the son of the headmaster of Berkhamsted, where Peter Quennell and Claud Cockburn were also pupils. he read the same boys' books, developed the same feelings about water, shrubberies, potting sheds, was afraid of bats, disliked dormitories and boys' lavatories, was mildly bullied and wrote his way out of it. (He deprecates all his literary activities to such an extent that we are surprised to find that he was ever published.) His university career was uneventful, so was his love-life; his grand passion was for a family governess, he married young and

became a Catholic to win his wife. His happiest years seem to have been spent as a sub-editor on The Times, and he gives a very pleasant picture of a womb-like atmosphere where "no one was ever sacked or resigned" and where, by the way, Mrs Belloc Lowndes' husband was then working. But happiness was thrown away for the illusion of a novelist's career, a career whose rewards were not to come till many years later when his ingrained pessimism would hamper his capacity for enjoying them.

In later life he has treated sick countries, Cuba, Mexico, Haitt, Liberia as chambers in the revelopment.

as chambers in the revolver he holds to his head. He fires and the result is not leprosy, torture or a bullet in the brain, but another best seller. I found I enjoyed his autobiography more and more as his childhood receded, and I wish he could have brought it up to the last war with The Times being balanced

by the Spectator.

Boredom oppressed him as severely as his contemporary Day-Lewis. One more spin and his epitaph could have been "mort sur le champ d'Ennui."

Boredom segment to swell like a bal-

Boredom seemed to swell like a balloon in the head; it became a pressure inside the skull; sometimes I feared the balloon would burst and I would have the fear of the balloon would burst and I would lose my reason. . . It was the fear of boredom which took me to Tabasco during the religious persecution, to a leproserie in the Congo, to the Kikuyu reserve during the Mau-mau insurrection, to the emergency in Malaya and to the French war in Vietnam. . . . The smell of opium is more agreeable than the smell of success.

Not for Marie Belloc Lowndes. She need the world and her diaries are

loved the world, and her diaries are repositories for the wildest gossip and rumours, especially in wartime. How many times did she record that Germany was beaten, broke, or on the verge of revolution, both in 1914 and 1939? "He said he thought the war would end in July" (1915); "Germany has lost 4 cruisers and 20-30 destroyers off the Dogger Bank ": "the Germans had no ammunition and no money to pay for it": "Germany is on the brink of bankruptcy" (Henry James, February, 1915); "Winston Churchill says he expects a fleet of a hundred Zeppelins to leave for England on the eve of the German Emperor's birthday... thirty will reach London and he estimates the casualties at and he estimates the casualties at 10,000-12,000." Her account of the abdication is an agreeable mixture of gossip and observation with more understanding of Mrs Simpson than is to be found in the diaries of Chips Channon or Harold Nicolson.

While we read A Sort of Life to get to know better an outstanding writer, we enjoy the Diaries and Letters because they soothe us in the small hours with their reminiscences of the great and with Marie Belloc Lowndes'

The kind of brilliance, utter lack of morality and easy-goingness of the Asquith family as a whole, spoils the men who frequent this circle for any other kind of life. Everything seems "flat" and "stupid" after the Asquiths. They have one horror, i.e., "a bore." She (Margot Asquith) was a terrible example of the effect of always thinking of money and longing for what only money can buy. She could not conceal what she was feeling.

I think what has impressed me most in my life of observation of human beings is the lies that are told with reference to the relations of men and women. own flashes of insight.

I have copied out, as did Asquith himself, a sentence of his daughter liolet here quoted:

Life is so short and death so certain and when death comes the silence and separation are so complete, that one can never make too much of the ties and affections and relationships which bind us to the living.



Marianne Faithfull: on the way back from Press-headlines to an all-round career

FAITHFULL IN HER FASHION

A FUNNY THING happened on the way to the Pyramids. It was four o'clock in the morning. The light lay pearly on the desert. And there was Marianne Faithfull swathed in grey chiffon, slinking her way around the Sphinx.

Movie business, naturally, but not with a cast of thousands. The film—still shooting—was Kenneth Anger's Lucifer Rising, inching its way towards completion on a mini-budget of £25,000. Half the cash has come from West German TV; the rest from our very own National Film Finance Corporation. Apart from Miss Faithfull, who plays Lilith, the cast includes Donald Cammell (co-director of Performance) as Osiris, and a Canadian named Haydn Coote as Lucifer.

What they're all doing is hard to say. There's no real script. The film exists largely in Anger's head as a ceremony, a ritual almost, which he's been nurturing for years. Last week they pitched camp at Echtenstein in Germany where there's a pre-Christian temple embedded in a spectacular rock formation (a cross, says Miss Faithfull, between Stonehenge and the Grand Canyon). Other sequences have been filmed at Anger's flat, and the final product promises to be as rich and rare as his other movies notably Scorpio Rising, and Invocation of My Demon Brother —which notch up steady returns on the underground and uni-

on the underground and university circuit.

Marianne Faithfull's last film was Girl on a Motor Cycle, in which she zoomed along the autobahn, naked beneath a black leather suit, to meet her lover. Alain Delon. She came to a sticky end in the last reel, in a crash almost as spectacular as the calamities which subsequently

Philip Oakes interviews a pop-singer turned actress

mauled her private life and her professional career. It comes as a shock to realise that she's only

twenty-four.

The Kenneth Anger film came up after she'd been offered a part in a Hammer horror movie. The offer was withdrawn after the insurance company scanned her accident-prone past and declined to take the risk. "I can see why. But most of what happened to me was because of ill-health, including a miscarriage at seven months. I think I understand my own frailty now. But it means own frailty now. But it means that I have to work twice as hard to convince anyone that I have any talent at all. If I can finish this film without mishap, perhaps

things will be different."

In a way, it's an act of faith.
There's no doubt about Anger's talent as a director, but he tends to use actors as objects to be deployed in his own private strategy. "Exotic" would be one way to describe him, but Miss one way to describe him, but allss
Faithfull finds him not at all
daunting. She's the daughter of
a baroness; her great-great-uncle
was Baron Leopold SacherMasoch, who (reluctantly) lent
his name to masochism; and as
the consort of superstars (an experience she describes pretty tartly) she has weathered some stormy headlines.

stormy headlines.

She's not certain where the adventure with Anger will lead, but it's an interesting trip. "As Lilith, all that I'm sure about is that grey is my colour scheme. I wear some fantastic clothes designed by Laura Jameson; grey

chiffon, grey velvet, grey silver-fox. Grey skin, too. Kenneth dis-covered the ghost makeup from Blithe Spirit, and my face and arms are all silvery.

arms are all silvery.

"We did one sequence in Egypt in which I have to crawl towards a skull covered in Max Factor blood, perched on a cemetery wall. That, and slinking round the Sphinx. I kept wondering: what's the past tense of 'slink'? Is it 'slunk,' or is it 'slank'?"

It's the least of her worries.

It's the least of her worries. This week she's in Edinburgh rchearsing her part in Molière's Le Misanthrope, directed by Bill Braddon, with Jack Shepherd in the lead. The play opens for a four-week run next month, and for Miss Faithfull—an excellent Irina in the Royal Court pro-duction of The Three Sisters, and a touching Ophelia in Tony Richardson's Hamlet—it's another league on the road back.

before, and I've simply got to show that I can do it. Honestly, I'm quite a good actor. And I mean actor—not actress, which somehow sounds all furs and diamonds. I've got a photographic memory, so there's no problem in learning my lines. In fact, I learn everyone else's too. It's probably the only thing I can

do really well.

"In the past, though, when I've done a play the people I'm working with always seem to think it a bit odd. 'Are you making another record?' they ask, 'because that's really your

job isn't it.' And it's hard to convince them that I'm serious about acting."

about acting.

In fact, she's utterly serious, but—after four years—she's back in the record business too. Her last single, Sister Morphine, was banned by the BBC ("They thought it was about drugs, although it was actually about a car crash"), but she is now planning a new album to be produced by Mike Leander.

"All I brow is that it will be

"All I know is that it will be very musical; I don't think singers concentrate enough on the music. There will be long passages in which I don't sing at all. It's not going to be a pretentious superstar thing, because —you can laugh—but what I want to be, in inverted commas, is an all-round entertainer. is an all-round entertainer. I don't want to be phoney-hip. No more flag-waving. I just want to work. I need the money. And what's more important, I enjoy

In a way, it's a kind of abdication; a hopeful goodbye to all that. "I don't feel really to blame for all those headlines in the past Really, I'm quite pure. I've not had so many lovers. It's simply that they were over-publicised. I'm quite poor now. In the old days I had access to a lot of money, but I never felt it was mine. It's like going back it was mine. It's like going back to square one. I grew up very poor. I happened to get a good education: a charity education; but excellent. But it's what I've learned in the past couple of years that's important. My son. Nicholas is five now, and he's just started to ride a bike. The other day I took off the stabiliser and let him go. He managed-beautifully, and I thought how marvellous, you can do it on your own. Now it's my turn."

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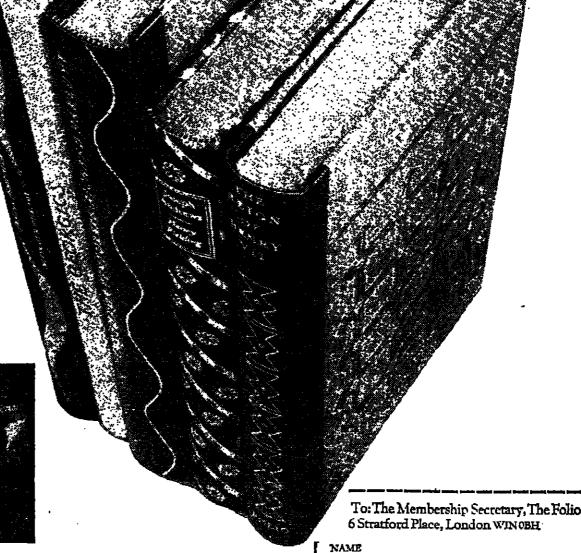
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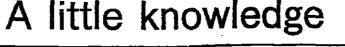
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CARNAL KNOWLEDGE' (Leicester Square; director Mike Nichols; X) is in all senses of the word a sophisticated picture: its wit is steely and urban; its emotional terrain is a sex war where men judge women accord-ing to their capacity to conform to adolescent fantasies and the women vengefully watch for the first signs of impotence and the chance of alimony.

The two main characters (played by Jack Nicholson and Arthur Garfunkel) are first seen Arthur Garfunkei) are first seen as college boys obsessed by the urgent need to lose their virginity. "I feel the same way about being laid as I do about soing to college," admits the Nicholson character, Jonathan, "I'm being pressured into it." He is the first to succeed, however, which he does by seducing his best friend's girl. his best friend's girl. Ten years later Jonathan sets

up house with a shape that coincides exactly with that of his lifelong dreams (she is amazingly well played by Ann-Margret) but soon learns that a vast breast is no guarantee of domestic bliss; she rapidly degenerates into what a sharp-fanged rival describes as "a ton of lard" who spends her days a-sprawl in an unmade bed. It never occurs to him, as he roars abuse at her, that he is somewhat to blame for offering nothing but the housekeeping

IN THE sense that New every morning doth the sun His old appointed courses run, the autumn schedules sparkle with

dawn's propaganda of novelty. But it is a false dawn. On slightly

closer inspection, the newness is

money and the company of his body in bed. With this dream shattered, his only defence against impotence is to pay an ageing call-girl a hundred dollars to coax him into an erection with a word-perfect eulogy to himself as the greatest thing that ever

Is Jules Feiffer's superficially brilliant, excoriating, hilarious and occasionally repellent script asserting that the American male is locked in his own sex fantasies which eventually cut him off from all yeld human communications? all valid human communications? Well, hardly: Jonathan's friend marries his first love and grows glummer through the years. He takes up with a wan teen age hippie whose values are affirma-tive—at least, he claims that they are for, significantly, Mr Feiffer gives her not a single word to

the film is written mainly in the form of duologues and, wisely, Mike Nichols does not hamper his cast with any extravagances of visual style: he allows them full freedom to create their bleak world in which love or even world in which love, or even affection, have only the puniest chances of survival. I would find this deeply depressing if I did not believe that what Mr Feiffer has really written about is not so much carnal knowledge as carnal arrested development.
Willard (Carlton;

director

Daniel Mann; X) is a young man who has grown up surrounded by a grisly collection of relatives and it is not surprising that he turns to the rats in the garden for company. Under his affection-ate care they turn into an obedient but, when betrayed, vengeful horde and provide some pretty hair-raising scenes. Bruce Davison gives a well-judged per-formance as Willard and there is a subtly appealing performance by the Head Rat, Ben.

There is a long sequence in Blind Terror (director Richard Fleischer, Odeon, Marble Arch; X) which is also horrific with Mia Farrow as a blind girl walking through a familiar house unaware that all the other inhabitants are lying around hideously murdered with the killer still on the promises. The reaction the promises the promises the promises the promises the promises the promises the promise that all the promise that all the promise the promise that all the promise that a premises. Thereafter the script opples into absurd improbability. The Gunfight (ABC 2; director

Lamont Johnson; A) has the dis-tinction of having been financed by the Jicarilla Apache tribe. It is an unpretentious Western which casts a sardonic eye on the behaviour of a small township intent on forcing a couple of gunfighters to stage a duel to the death in place of the customary Sunday bullflight. Kirk Douglas and Johnny Cash play the gun-men and the latter in particular creates a strong, lonely image as a reluctant combatant.



Two of John Furniss's charming costumes for Joseph Losey's prize-winning The Go-Between. Alan Bates as the homespun tenant farmer and Julie Christie's tea-on-the-lawn dress. The film of L. P. Hartley's novel opens at ABC 1 on Thursday

The false dawn?

TELEVISION 🗌 MAURICE WIGGIN

closer inspection, the newness is seen to be more apparent than real. Feverish window-dressing fails to conceal what amounts almost to bankruptcy of ideas.

Actually new is BBC1's Double Vision, a worthy attempt to procure balance in argument (Producer, Andrew Wiseman).

The series began with two short films on the politics of Hull docks, one made by the managing director, one by a shop steward. In discussion later, both men confessed to Joan Bakewell of Late Night Line-Up that they a distraction. True, it is sometimes helpful to see the man you are arguing with; the men who are arguing with one another. The visual element does help us (not always reliably) in forming an opinion about the character of the speaker. But I should say that it is arguable whether this element of helpfulness is not cancelled out by the element of distraction_

confessed to Joan Bakewell of Late Night Line-Up that they could have used either film, provided they could have dubbed their. own commentary on it! They saved me the trouble of saying so.

Visually, the films were almost completely meaningless and uninformative: mere footage of neutral or ambivalent images which kept the screen from going Like it or not, and I'm aware that a great many people do not like it, the basis of our human civilisation is verbal and conceptual. The dangers are jargon and rhetoric. But these exist in pictures, too. On those occasions when the image and the word join forces to produce a greater impact than either separately, television neutral or ambivalent images which kept the screen from going blank while the words droned on. For all the point and potency revealed in the filming, the two men might almost as well have faced each other in the studio and made their conflicting statements, worlds apart and apparently irreconcilable.

Well it was balanced argument. becomes truly luminous. Such occasions are not common, and as one who, like Time in the poem,

worships language and forgives everyone by whom it lives," I reserve a deepening suspicion of the ubiquitous camera. I don't think I've seen anything

else which can really claim to be new; though several "slightly shop-soiled" things which will very likely be popular, and why not? Owen MD is a spin-off from The Doctors and a fairly obvious attempt to represent an undeted Weil, it was balanced argument, it was a new format. One must hope for the best, hope for more fruitful discussions, more revela-tory and argumentative filming. But this exercise, worthy and well-meaning to the nth degree as it was, merely deepened my growing fear that the camera is attempt to re-create an up-dated Tannochbrae in the contemporary Cotswolds. The good Nigel Stock is the Cameron of this venture, though Welsh instead of Scottish actually an impediment to rational argument. The mute images available have little or nothing to say; at best a decoration, at worst

If one may judge by the first week's stories, this is going to be another soap opera pitched somewhere between The Newcomers and Crossroads, with a mildly medical flavour and a busy social conscience, to use the jargon. As all art is said to aspire to the condition of music, so all soap opera aspires to a durability of Coronation Street. There seems no obvious reason why Owen MD should not run as long as any other competitor in this harmless genre of vicarious gossip; and while it runs, I reads.

while it runs, I reads.

Another spin-off is Barlow at Large, in which our star, Stratford Johns, enjoys a well-earned holiday from his lugubrious companions of Softly, Softly. He really is a star; like Raymond Burr in Ironside, and Alfred Burke in Public Eye, he exercises a magnetism which it is not easy to describe. The current cant easy to describe. The current cant word is charisma, and though now jargon, it is accurate. Everyone whom I ask shares my nostalgia for the vanished Maigret of Rupert Davies: I think we'd all welcome a re-make, in colour, and to hell with novelty! I feel that in a sense Johns's Barlow, Burr's Ironside, are both made over Maigrets one British made-over Maigrets, one British, one American. The differences are fascinating, the core of similarity is essential.
Unfortunately the new Barlow

(is it believed that the English stories began quite perplexingly; prefer Celtic doctors?) and the a high gloss finish did not dis-

Finlay role, now made definitely guise the narrative strain. Of minor, is taken by Alan Moore, course, they may pick up, but guse the narrative strain. Of course, they may pick up, but the master, Elwyn Jones, did not seem at ease outside his own created format of Task Force. And I'm bound to say that not even Alfred Burke, the lovable Marker could have surging strains. Marker, could long survive stories of the calibre of last week's Public Eye. The trouble is that we want our favourites to be immortal, and the strain on writers is tremendous. I cannot really blame the impresarios for

coming in to make good the lamented loss of Robert Hardy. There have been so many series based on the drama of big bustness, the hammy histrionics of board room and bedroom, that it now seems old hat. But this is still the most spectacular of them all, and if the stories sometimes seem a bit far-fetched, a cursory study of the news should persuade us that they do not over-state the lurid reality. Though The Troubleshooters has always had several mildly interesting characters it suffers from ing characters, it suffers from that very diffusion of interest, the absence of a central megalomaniac like Wilder. I wonder if anyone has thought of drafting a series based on the power politics of a big union? Though I suppose

fiction. Anyway, they wouldn't

Sheila Hancock is so appealing that a lot of people will give the benefit of the doubt to New, Take My Wife, a surprising development of a Comedy Playhouse tryon which presumably pleased Paul Fox more than it pleased his critics. I thought it began quite hilariously, but tailed off into rather pathetic forced farcery, like so many family comedies. Even For the Love of Ada shows rough sizes of strain. Ada shows some signs of strain; not in the comic invention, exactly, but in the uncertainty one detects over mood, the wobbly bid it makes, every now and then, for a sentimental success that is not quite in key. (But Irene Handl's performance is something unique.) And Father, Dear Father

but I want to get in a word for Miss Noel Robinson's literary play Concussion (ATV). Cir-cumscribed in its appeal, yes, but beautifully written, full of in-sights. She is one of the most distinguished writers still work. distinguished writers still work-ing in the medium; and she received a simply brilliant per-

Clive Jenkins is stranger than

comes roaring back remorse-lessly, stuffed to the crust with

I've left unmentioned a number of "new" or revived items, not all unwelcome, by any means, but all lending support to the notion that while television occasionally

pulls off the big one, in general it is sadly deficient in ideas; plod-ding along in a rut and trying to

Current drama is quite depress-ng—I can't make head or tail of

Which leads us, not unnerally, to this year's Pop Poil the "Melody Maker." m prestigious of the popular my weeklies. Its results underly the generally wholesome even tion of taste among the dedication of taste among the dedication.

Third, the influence of the vogue of for certain ground created by suddenly successive the control of the control of the certain grounds. albums or pop festival appeances. This, I suspect, is reason for ELP's triumph ar Nash and Young will not aga be voted the leading international group. They are, course, magnificent, but as so as they become the loved o

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Continued from page 34

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ENTERTAINMEN

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مكناسالاطا

As Getz matures he acquired, above all, warmth saxophonist alive is so capable moving an audience to sile when he plays a ballad. treats such themes, indeed, as they were very fragile precistones, playing the melestraight, brushing each note a his gentle slightly hoarse to He has a liking too, for slightly off-track number, I "Tonight I Shall Sleep," or posed forty years ago by Di Ellington. Getz is beautiful, but more

Getz

galore

DEREK JEWELL

FOR Stan Getz to be at Ror Scott's Club again is no hards

at all. He has kept together

marvellous European quartet; with them he makes music c

parable in quality and interest

that from any of his periods si

the earliest days with Wo

performance is also charged we excitement. He bounds throu fast numbers, spilling cascades of shining, surpris notes, with his splendid rhyi section uplifting him like a so what spiky trampoline, especia Rene Thomas on guitar, who as a Django-like flamenco ton and in his subtle, achingly lover solo called "Invitation" rividetz as a genius of the art understatement. The contem ary guitar heroes of rock—fin their way—ought sometime learn a little of that art.

rock hard core, since musici ship (if not always artistic ran is now more or less obligatory runners. Observe, too, the pointers. . . . First, the gap between m market Radio One taste and t

market Radio One taste and it of the rock insiders. John Pe for instance, is voted top d jockey; Tony Blackburn fails make the top ten.

Second, the death of the idols. Emerson, Lake and Palmare the top British group, leaving the Who and the Rolling Stor trailing. George Harrison's "I Sweet Lord" is (to save the Beatles' day) the top single, a McCartney's "Ram" LP featur but John Lennon has entinvanished.

similarly, for Rod Stewar appearance as top British sing Neither, I believe, will retatheir position in 1972 and—f different reasons—Crosby, Still Nach and Young will not am of a wider public they will (i) Simon and Garfunkel, and Blo Sweat and Tears) be rejected

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also appears

on page 30. PERSONAL

E LIVE in a frightened age, not for the time in human history. Prophets of time are having a field-day, and no ander. Luckily the comic spirit enpands the same time; merciful derision offers the same time; mercian derision oners that safety-valve and a sense of perspection of the control of the contro

rselves or our ostensible betters into ahimare situations, heightening the pollingly possible to the point of chanting frenzy. Michael Pertwee's on't Just Lie There, Say Something Sarrick) is a clumsy vehicle; but its asmodic story, of a Cabinet Minister course private life by no means buttresses in fourthing the permission specialty. s job (curbing the permissive society), rves to inspire some lively traditional rns, and one performance of transcen-

nt splendour.
Fused now into a zany power which most topples over into a Wedekind-style esteria. Alfred Marks' talents—I am ampted to say genius—make his Sir Marks' Maintenance and Marks' talents—I am Maintenance and Maint a miles of say gentus—make his Sir alliam Mainwaring-Brown, MP a sperate and definitive portrait of a man rethed upon the rack between public grality and private exuberance.

Tall, bulky, bald though fashionably sustached, resonant, menacing and merical, he extrudes an alarming smile and currous twitch of the shoulders.

curious twitch of the shoulders (any minder of a currently very senior poli-gan is of course purely accidental). Sying out the trummings of amorous cyenture, he falls into a jauntily sexy as the configuration of the approaches to a king the is he ked in the approaches to a kiss like a ralysed goldfish; pretending to telebarks upon an astounding eadenza of ehanical clatter and station announce-

nts. ... We should be grateful to Brian Rix for t without his moments as he tries to be summer an Australian account or to cross i legs while dressed only in a punctured

Capital Mr Marks

THEATRE [] J W LAMBERT

The bully and the bullied, staple fare of farce as of the human condition, are also in full fig at the Prince of Wales, where Big Bad Mouse is back in fown, Here of course the play and its tale of office life, of boss bewildered and clerk turned Casanova, is hardly even a vehicle, more an excuse for the stertorous outrage of Jimmy Edwards and the gangling resili-ence of Eric Sykes—a double distoration of everyday, the extravagance of the plot itself exploded by the freewheeling im-provisation and hit-or-miss impromptus of these accomplished and liberating clowns, AFTER the explosive suphoria of farce, the constructive rusfulness of comedy. Down at the Greenwich Theatre, Michael Frayn's The Sandboy strikes a chirpy blow for common sense. Evelyn Waugh, invited by this newspaper to choose one of the seven deadly sins and write about it, selected accidic, which he defined as "the reliasal of joy." Mr. Frayn holds up the same dismal self-indulgence to ridicule by showing us a truly lucky and successful young architect-planner who cannot really feel it wrong to enjoy the enjoyable things in his life, though infected enough by our in his life, though infected enough by our puritan intellectual chimate to feel guilty about doing so "Some people have a sex problem," cries his hero, "I have a smugness problem." ness problem. As prizes and commissions tumble into

As prizes and commissions tumble into his lap he wornes away—"The meaning and purpose of life is to make life more meaningful," "I was happier when I masn't so happy." Mr Frayn has taken the precaution of making him a bit of a fool, bathed by his enigmatic wife (a muted, not to say inaudible, Eleanor Bron), a simple-minded admirer of the natural man as represented by a visiting plamber (Anthony Sagar, muscular, coarse-grained and uninhibited), and eventually brought to open rebellion by

the calls on his sympathy made by his neighbours, whose unfailing flow of mis-fortune enables them to prey upon his sympathy with a relentless alternation of tears and sullen scorn (which Avril Elgar and Patrick Allen project with relish and

accuracy).

Joe Melia builds a splendid comic performance, splay-footed, eager-beaver, gleeful, apprehensive, from this bumbling jargon-ridden homme mogen sensuel; and with it supports the little play, which even in its brief two hours is badly over-extended. It is as full of over-lient and extended. It is as full of excellent and pointful jokes as a pomegranate of pips, but they are all variations on one theme; and Robert Chetwyn's direction cannot quite hold together the exhausting dis-persal of the action, or convince us that the extra joke of pretending that it passes during the making of a television pro-gramme in our hero's home is remotely worth its repetitive while.

All but 300 years after its first per-ormance George Etherege's The Man of lude (Aldwych) is given by the Royal Shakespeare Company a production which provides a stimulating bitter-sweet evening though lacking that last degree of confidence in the play which would make confidence in the play which would make it an outstanding experience. Etherege, though entirely of the Court, was a notably naturalistic dramatist within the variety of texture aimed at by the earlier Restoration dramatists. But Timothy O'Brien's steel-framed surrealistic set and his and Tazeena Firth's timeless but King's Road-orientated costumes remove the play to that fairyland in which Lawb professed. to that fairyland in which Lamb preferred to sterilise these self-consuming libertines f both sexes. Terry Hands' direction, too, keeps over

laying the spare comic texture of the play with buffoonery and burlesque which slow things up and distort the line of the argument. Particular victims of this treatment are Vivien Merchant's Mrs Loveit, whose possessive rage and true infatuation are coarsened into revue-sketch terms, and John Wood's Sir Popling Flutter, first-rate when allowed to be natural in his absurd fashion, but uresomely overdressed even in terms of his own obsession, and required to swan about most unfunnily.

Yet there is much to enjoy (including John Dankworth's instituating musici, Alan floward, after the initial handicap of a quite unnecessary nude bath, points up the rakish hero's charm and spite, Helen Mirren, his pretty affinity up from the hated country, will clearly beat him at his own game; together they subtly lead the play to its famous open-ended conclusion; their marriage is as far re-moved from a conventional happy ending as it well could be, an unresolved chord at which Etherege seems to step back from his creations, turn to the audience, and wave the curtain down with an amused, foreboding shrug.

MUCH of the Mermaid's Othello offers a clear-spoken, homespun, sombrely sparse performance, Keith Washington's Roderigo effectively eschewed any touch of the chin-less wonder, Richard Durden's Cassio was credibly both able and weak, Anthony Brown's Brabantio impressive in spite of Brown's Brabantio impressive in spite of having to potter about Venice in his night-gown-even as Jasmina Hilton's Bianca carried her swelling port throughout in the working rig of an Ouleil Nail. Bruce Purchase's half-naked Othello gave us a strong and simple Moor until inept production got the better of him; Sarah Stephenson's Desdemona had the right touch of ex-deb bravado.

Sir Bernard Miles, however, selectively played lago as unremittingly sour, tipping

played lago as unremittingly sour, tipping the production steadily into comic melo-drama—a decline accelerated by the much publicised but otherwise unimportant nudity of Desdemona on her deathbod. A naked and naturalistically dead body takes on, so to speak, a life of its own when heaved about. As Othello, swaying, clutched it closely between his legs, his lugubrious inquiry "What's best to do?" demanded, and on the second night received, a ribald answer.

Wisdom for sale

JOHN PETER

BOTH black militants and noisy advocates of repatriation should see As Time Goes By by Mustafa Matura (Theatre Upstairs). Its hero is Ram (nice, breathless performance by Stefan Kalipha) an amiably ingratiating comman an interpretable for the form of from Trinidad who sets up as a swami and dispenses spiritual advice to unsuspecting fellow-immigrants. Off-stage his baby daughter bawls at inconvenient moments, and from time to time his wife appears to get on with domestic chores and pour contempt on Ram and his sham vocation.

The situation recalls the early stories of V. S. Naipaul: Mr Matura presents his characters with the same blend of irony and understanding. Indeed the first scene, which is a trifle too long, makes you wonder whether he isn't just going to have a nice time stringing folksy wisecracks together. Such worries evaporate with the arrival of Mark and Lucille, a pair of white drifters, who drop in and treat Ram to a dismal mixture of pseudo-psycho-logy and mane small-talk and then settle down to scrounge marijuana

from him. The fine thing about Mr Matura's writing is the way his boisterous comic sense goes hand in hand with an amused tolerance. He understands both the sponger and the sponged. The point of the play, indeed, is that all its characters are both; greed all its characters are both: greed and gullibility are the great levellers of men whatever their colour. The message is neatly brought home in Roland Rees' tactful production; Robert Coleby and Carole Hayman play a sharp duct as the white scroungers.

The Belgian National Theatre opened their brief season at the Old Vic with Ghelderode's Pantagleize: a comic grandguignol about the lunacy of revolutions and the blinkered brutishness of those who suppress them.

or that Ghelderode was partly inspired to write it by the events in Germany in 1919 explains his utter contempt for both sides.) Its eponymous hero, a latter-day holy fool, is a descendant of Don Quixote, for whom Ghelderode once confessed a deep-rooted admiration; and also of Schweik with whom he shares a healthy dislike of he shares a healthy dislike of anything violent. Georges Bossair plays him with agile, toothy candour; and our own Frank Dunlop directs with a speed and deftness which gives this pleasantly garrulous play convincing satirical force.

ness of those who suppress them. (The fact that Ghelderode was

Which is more than you get from the second Belgian offering. The Seventh Commandment: "Thou shalt steal . . . a bit less" by the Italian playwright Dario Fo—a moral farce about corrup-tion and conformity every bit as ponderously arch as its title suggests. It somehow elicits two performances of quite awesome devotion from Anne Marev and André Debaar; but it is sad to watch the play as it smothers its own little eloquence with such horrible efficiency.

(lunchtime), a wryly written, well-knit half-hour comedy, The Laughing Cavalier by Stanley Eveling. Mr Eveling is at the moment best over short distances, and this piece of sexual disillusionment, sharply played out between a seedy narcissist (Neil Seiler) and his former mistress (Patricia Doyle) is astringently



"**Skyvers**" is about what it feels like to be a 15 year-old school-leaver, about the frustration of being at the bottom of the pile...I recommend it again as a work of almost prophetic topicality'

'It is good to see the theatre used for discussion of sovital a problem' Sunday Telegraph

..theatre bursting with life & humour ..Pam Brighton's production explodes in the industrial vaults of the Roundhouse' The Guardian

...dialogue that turns the air electric blue...The casting of the boys is guite marvellous...The production scores throughout. It has alarming attack and virile precision' The Times

'rings appallingly true' Daily Telegraph

Round house 267 2564 UNTIL OCT 2. Evgs.7.30 Sat.5&8 A limited number Students at half-price.

Cardiff falls for Lulu

MUSIC | FELIX APRAHAMIAN

ERG'S Lulu in Wales? The very idea all have seemed a flight of fancy not ig ago. But last Tuesday in Cardiff we re plunged triumphantly into the lurid a of Wedekind's unhappy harlot and the wing music with which Berg clothes r amorality. The Welsh National Opera gave the first

itish production, in an excellent English sion by Stuart Hood and Richard Armong. Just as Wagner has provided attish Opera with its international duation exercise, so Berg's "Lulu" fers on the WNO a visiting card which y can confidently leave with any ratic Intendant abroad. Clumsy willing of one or two props apart, there is style in the spectacle as well as in sound. Ralph Koltai's sparse sets—a sound. Ralph Koltai's sparse sets-a nagerie for human monsters-balanced fectly with the florid costumes by

da Blackwood.

Jichael Geliot's gripping production
es its tempo from the score, and bases
the Prologue its consistent view of u and her entourage as caged and aged animals. With the help of Berg's u-Suite, Mr Geliot makes an ingenious mpt at solving the problems posed by unfinished state of the opera, problems be solved only by Frau Berg's eventual ase of Act Three of her husband's sterpiece. The Adagio of the Suite ompanies a mimed résumé of Lulu's by the animals within their cage after equally resourceful treatment of the intions to trace Lulu's story to her l at the hands of Jack the Ripper. In international cast was led by Carole ley's really remarkable Lulu. In voice I action, she left little to the imagina-

n. Eric Garrett, a brash circus strong-n and seedily decrepit Schigolch was viv versatile. John Modenos (Dr Schon). Office Painter), Paul Hudson (the Athlete)

In Switzerland last week-end, two betterknown British orchestras were honoured internationally by the coveted Prix Mondial du Disque de Montreux. Ten jurors representing eight different countries voted the three best records of the year to be Boulez's "Pelléas," Ansermet's "Firebird" and Horowitz's "Kreisleriana." The orchestras were Covent Gardens and the New Philharmonia. By the way, I must apologise for taxing the guiltless LPO, last week, with an unconvincing performance at the Proms for which the BBC Symphony were responsible.

Despite his rubati and evident knowledge of the notes, Denis Vaughan made Wednesday's Rigoletto at the Coliscum seem to last longer than even the clock showed. Raymond Myers remains a convincing jester and Donald Pilley an obstinately unducal Duke. Mary O'Brien, if not the ideal Gilda, has a voice to be watched. Robert Lloyd's Sparafucile and Clifford Grant's Monterone were welldrawn newcomers.

The modest dimensions and enchanting The modest dimensions and enchanting atmosphere of Abingdon's Unicorn Theatre enhanced its Opera Group's performance of Handel's "rustick opera," The Faithful Shepherd in an English version by Alan Kitching, who also produced. The music was realised with great style by a youthful cast of six and a dozen equallytalented players under Nicholas Kraemer. talented players under Nicholas Kraemer. His shapely handling of the score and ability to co-ordinate his forces an pronestra above, not below, the stage, and singers to whom he was invisible—suggested gifts out of the ordinary.

On Friday night, Covent Garden's first seasonal Siegfried under Edward Downes rose to a fine final Act. Helge Brilioth, vocally poetic rather than athletic, with less volume than the traditional Heldenter Douglas (MWA), Ramon Remedies tenor, Was a fair match for Amy Shuard's tenor, was a fair match for Amy Shuard's bright matutinal Brünnhilde, if outtims all, sang and played up to Mr iot's splendid exaggerations.

The hero of the evening was James chiart, who seemed to have mastered are the noble-voiced Alberich. In timbre and testifura Teracs Cabill in that ry note and nuance of Berg's score. His and tessitura, Teresa Cahill is that rara ish Philharmonia may be thought in aris, Wagner's Woodbird, but shares with the quarters a shop-window for engaging most of the species too distant a song, adon players, but in "Lulu" he has comprehensible only to heroes and ded them into a seasoned ensemble.



THE crafty photographs of that experienced artist Zoë Dominic (the reverse of arty-crafty, however) may have been the starting-point for "Frederick the starting-point for "Frederick Ashton, a Choreographer and his Ballets" (Harrap, £4.50) and they form an incomparable record of Frederick the Great's achievement over the years: but under the spur of her collaborator John Selwyn Gilbert the book turned into something more than a pictorial

The collected utterances of record. Ashton's friends, colleagues and interpreters are of such interest and so enlightening, that they amount to a totally unexpected essay in biography While Ashton's own contribution, in the form of tape-recorded reminiscences, are so frank, racy and revealing of his early struggles and creative impetus that they must constitute the gold-ore for future biographical prospectors.



Her Majesty's Theatre

First Night Oct. 19th 1971 Previews from Sat.Oct.9th First Night 7.0 Subs. Evgs. 7.30 Mats. Wed. & Sat 2.30

Stunning Shostakovich

. LIVERPOOL 🗌 PHILIP RADCLIFFE

THE Royal Liverpool Philhareffects, but leaving room to create monic orchestra opened their new lits own impact. From the broodseason last week with the first performance in Western Europe of the 13th Symphony of Shosta-kovich. André Previn and the LSO will present it to London concert-goers this weck. The words that stirred Shostakovich to a stunning score came from the poet Yeviushenko. They defied the authorities by recalling the Soviet reign of terror, the massacre of the Jews at Babi Yar, the depression and weariness and fear of ordinary people. Optimism lies in the State's inability to suppress humour, hope in the certainty that artistic creation and scientific discovery outlast all.

Shostakovich describes five poems, alternately heart rending and hopeful, the last three running on. It is a thoughtful and evocative work, faithful to the words even to providing sound

ing opening, with its discords and tolling bells, there is a build

and folling bells, there is a buildup through straining strings to a
nerve-racking stridency.

It softens and yields to the
grotesque jollity of the crowds
at Babi Yar. "Kill the Yids—
save our Russia." Again later,
the lyrical innocence illustrating
a reference to Ann Frank is a reference to Ann Frank is followed by militaristic instrumentation with shattering effect. It is not quite all gloom. A melodic pizzicato interlude for instance prepares us for the proclamation of artistic

immortality.

Charles Groves, who engineered the coup, drove his orchestra with the sort of uninhibited certainty and finesse that come from devoted preparation. In John Shirley-Quirk he found a soloist able to cope with the Russian text and in fine voice.

Paths of glory

DANCE RICHARD BUCKLE

NO TWO COMPANIES could be more different than Festival Ballet, packing them in for welltried favourites in the vast Festival Hall, and Ballet Rambert pursuing its experimental path for quite another kind of audience at the tiny Jeanetta Cochrane. We cannot but admire them both. Monday night was a sell-out

on the South Bank for a bill comprising three Fokine ballets from the earliest years of Diaghilev and a pas de deux from even further back. Samtsova made 2 winsome Ballerina Doll in
"Petrushka." Prokovsky in the
title-role was much improved,
though I think he must always seem too big. There was some fine dancing in "Les Sylphides." In "Scheherazade" Liliana Cosi brought imperial elegance to the role of Zobeide, and Dudley von Loggenburg was the flashing, sinuous Slave.

What a contrast was Rambert's opening programmme on Thurs-day! Jonathan Taylor's 16th-cenday! Jonathan Taylor's 16th-century romp "Tis Goodly Sport" seems to have gained extra dimensions of subtlety and comedy, with Paul Taras in drag, Lucy Burge new to the role of the bawdy apparition in a nightgown, and Joseph Scoglio very impressive in a moody solo. John Chesworth's Pink Floyd ballet, "Pawn to King 5" remains murky and obscure. murky and obscure.

Any new work by Glen Tetley demands our respect. "Rag-Dances," to compelling music by Anthony Hymas for piano and violin, is weird with some striking moments. Against Nadine Baylis' set of ragged drapes, which suggests some subterrancan madhouse, a couple in pastel-coloured evening dress whirl and waltz, other dancers in frayed jeans come and go, and Jonathan Taylor, jangling chains at his waist, rattles the maraca concealed in his single Amazonian breast and fails to ascend a hang-ing ladder. Are we in purgatory?

The National Theatre at the Old Vic

General Booking to 27 November

opens tomorrow

Evenings and Saturday matinees £1-90, £1-45, £0-90, £0-50, £0-20

The Merchant of Venice

Frank Barrie Anna Carteret Paul Curran Charles Kay Harry Lomax Anthony Nicholls Ronald Pickup Laurence Olivier Joan Plowright Louise Purnell

Malcolm Reid

Julia Trevelyan Oman Lighting Robert Ornbo Music Carl Davis

Production Jonathan Miller

Scenery & Costumes

20, 21 (m), 21, 22, 23 (m), 23. 25

3, 4 (m), 4, 5, 6 (m),

Production

Frank Dunlop

Designed by

Lighting John B Read

September

28, 29, 30 (m), 30

Music

Karl von Appen

and Manfred Grund

Michael Lankeste

A performance of stunning magnitude
Sunday Telegraph

The Captain of Köpenick by John Mortimer

Paul Scofield as Voigt Jim Dale Bill Fraser Bernard Gallagher Mary Griffiths James Haves Hazel Hughes Geraid James Richard Kay Gabrielle Laye Harry Lomax John Moffatt Anthony Nicholls

Kenneth Mackintosh Denis Quilley Malcolm Reid Maggie Riley David Ryall **Brian Tully** Michael Turner Jeanne Watts Jane Wenham

Benjamin Whitrow

performance

October 1.2 (m), 2, 4, 26, 27, 28 (m), 28, 29, 30 (m), 30

1, 2, 23, 24, 25 (m), 25, 26, 27 (m), 27

Paul Scofield ...a tremendous comic Daily Mail

Box Office The Cut London SE1 Telephone bookings accepted from Tuesday (01-928 7616) Thursday matinees £1-00, £0.75, £0.50, £0.40, £0.15

A Woman Killed With Kindness
Thomas Heywood

Gillian Barge Michael Tudor Barnes Frank Barrie Anthony Hookins Ronald Pickup Joan Plowright Louise Purnell

Benjamin Whitrow

Lighting Andy Phillips

Production

John Dexter

Scenery & Costumes

Music October 12, 13, 14 (m), 14, Marc Wilkinson 15, 16 (m), 16, 18

Malcolm Goddard November 17, 18 (m), 18, 19, 20 (m), 20 Fights William Hobbs

Anthony Hopkins...a thrilling performance Joan Plowright...perhaps her most moving performance

Production

Lighting

Michael Blakemore

Scenery & Costumes

Patrick Robertson

The National Health

Peter Nichols Gillian Barge Anna Carterer Jim Dale Bill Fraser **Bernard Gallagher** Mary Griffiths **Gerald James** Charles Kay **David Kincaid** Gabrielle Laye Harry Lomax

David Ryall

Robert Bryan Music

Marc Wilkinson Kenneth Mackintosh Maggie Riley

October November 9,10,11,12,13, 6,7 (m),7,8,9 (m) 15,16

Penetratingly comic and intelligent. stunning production Observer Stingingly funny ... enough to make you die laughing



SHAFTESBURY AVE WIL

Cancellation of Timon of Athens at the ROYAL SHAKESPEARE THEATRE Stratford-upon-Aven (Tel 0789 2271)

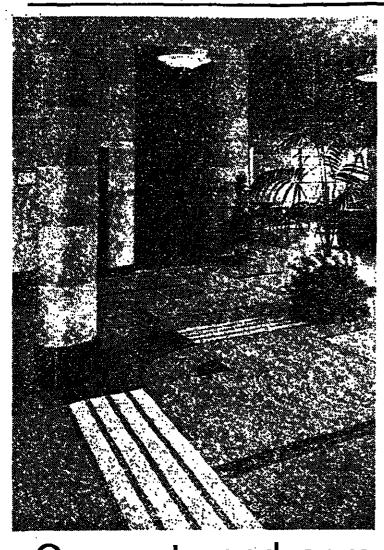
Because of the cancellation of the RSC's scheduled production of TIMON OF ATHENS at Strafford-upon-Avon, there are changes in the repertore from 21 September to 11 December. The following ductions will now replace the advertised performances of Timon; MERCHANT OF VENICE

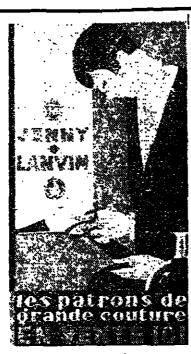
on Sep 23, 24 Oct 6, 16 (mat), 29 MUCH ADO ABOUT NOTHING on Sep 25 (mat) Oct 2, 22 Nov 4 OTHELLO on Sep 21, 22, 27, 28 Oct 15, 21 Nov 6 Dec 4, 10 RICHARD II on Oct 9 (mat) Nov 10, 24, 30 HENRYV

Patrons who have booked for Timon of Athens, and who do NOT wish to see the substituted play, are asked to return their tickets to the Box Office and claim a refund without delay; all requests for retunds must be received before the date for which the refund is claimed. Henry V and Richard II are Theatregoround productions at reduced prices : so patrons who wish to see these plays instead of Timon of Athens should claim a partial retund from the Box Office

ŏ\$

on Oct 27 Nov 19, 26





The international style of Art Deco linked even the burghers of Bradford who visited the Ritz Cinema, left, and those of Paris, who saw Rojan-Skyll's Jenny Lanvin, above; two of the curiously chosen illustrations in Bevis Hillier's bookcatalogue mentioned here.

Concepts and conveyor belts

ART IN AMERICA 🗆 JOHN RUSSELL

HOME THOUGHTS from abroad, this week: and in particular from Los Angeles ("Art & Technology" at the County Museum, Minneapolis ("Art Deco" at the Institute of Arts), and Washington, where the National Gallery has lately a pool n ted an Englishman. Christopher White, to the new post of Curator of Prints.

Occasio, the half-bald goddess of Opportunity, is one of the more daunting among mythological figures, and not everyone answers her knock. When Maurice Tuchman was planning the Art & Technology show he approached over 250 corporations in the Los Angeles area with the idea that they should let an artist loose among their resources and see what came of it. Six out of seven said No; and among the creative people on Mr Tuchman's pre-liminary list a great many dropped out early in the mating-Dubuffet and Vasarely in Paris.

Dubuffet and Vasarely in Paris.
Caro, King and Paolozzi in
London, Karlheinz Stockhausen
in-Cologne were European
examples of this; we learn, too,
from Mr Tuchman's notably
eandid catalogue that among
Americans Robert Morris "could
appear find a true line of comnever find a true line of com-munication with anyone" in the first that agreed to take him on. while Jasper Johns told the organiser that "the content of his art was about the movement of a hand from one point in space to another nearby, and that to him the possibility of moving in situation to make art Was-unthinkable."

But if some of the projects put forward were beyond even Calipossibilities — George Brecht wanted, for instance, to re-locate the land-mass of the British Isles in the Mediterranean

severence on all sides, to produce a show on the grand scale that was consistently stimulating to was consistently stimulating to look at. And it may have even suggested to some of the corporations concerned that "the goal-priorities of the corporate jobstructure run counter to the nature of technical endeavour, which is play and participation." Bureaucracy is bad, in other words

words.

However, bureaucracy did not stifle Roy Lichtenstein in his involvement with the movie industry, or Oyvind Fahlstrom in his happy encounter with Heath's, the signmakers; and when Robert Whitman was in trouble with the pulsating mylar mirrors which caused the chosts of a brick, a caused the ghosts of a brick, a pear and an inhabited goldfish bowl to hang in the air above our heads he did not despair of society but secured the willing support of a hundred volunteers. from the Laguna Beach Unitarian Church Fellowship.
A room of especial interest to

English visitors was the one produced by R. B. Kitaj in collaboration with Lockheed's. Thoughts of the RB 211 had been cast aside, quite clearly, as Kitaj darted back into the history of the early industrial era and used Samuel Smiles's "Lives of the Engineers" as a source of archetypal experience. Scrutiny of a hoard of green with an archetypical of custom-built or prototypical aeroplane parts suggested to kital that many of them could be set up and photographed in such a way as to constitute a critique of minimal and formalist sculp-ture: the results were then garnished with titles that revealed Kitaj all over again as a master of abbreviated polemic.

Any reader of Bevis Hillier on Art Deco would have known several years ago that there was an enthralling show to be made on the subject. But where other museums let the idea float, Min-Sea there were enough very museums let the idea float, Mingood artists, and enough in-heapolis went ahead and asked berested firms, and enough per-him. More than that, they gave

him expert and unstinting support, so that the 1920s and early 30s were recreated in the "Athens of the Middle West" with an enthusiasm which carried all before it. Studio Vista have published the catalogue in book form at £4.20, and I can recommend the text as a classic in its kind. (It's very funny, too.)

Art Deco was a genuinely international style, as vividly present

national style, as vividly present in cinemas like the Ritz in Bradford and the Rex in Tarascon as in the lobby of Radio City Music Hall in New York. It was also entirely democratic. Sonia Delaunay's motor-car, custom built to match her dress, was not more typical of Art Deco than the objects of common use from English life which abounded in Minneapolis: the early Green Line posters, for instance, or the cover of the Savoy Cocktail Book, or the tea-set designed by Graham Sutherland at the age of twentyone. It was really very curious to travel so far and come upon such things set out like the treasures of Tutankhamen. The National Gallery in Wash-

ington is becoming, more and more, the All Souls of the museum-world. To anyone who knows the easy, humane, collegiate atmosphere which prevails there, or has some idea of the resources behind it, Christopher White's acceptance of the new White's acceptance of the new post will come as no surprise. But he left us a parting-present in his book on Dürer's drawings Dürer: The Artist and his Drawings, just out from Phaidon at £5. This is essentially an anthology with comments and cross-references; it brings out, in particular, the thrift with which the great the thrift with which the great ing an idea if a use could be found for it. Dürer the topo-grapher comes out especially well; but then the springtime of European landscape has no images more marvellous than his

Has man a future...

ANATOMISTS have for years been aware that an adult man bears a striking resemblance to the foetus of an ape. The flatness the foctus of an ape. The namess of the human face, the absence of heavy brow ridges, the small size of the teeth, the distribution of body hair, and the angle of head with spine are all features similar to those found in the late foetus of the chimpanzee. When the ape grows up, these features disappear or are modified. In man they persist, and this anatomical immaturity is matched by man's enormously prolonged childhood, which makes him

immature emotionally too. In most animals, the period from birth to sexual maturity comprises something between a twelfth and an eighth of the whole life-span of the animal. In man, It is nearer a quarter. This peculiarity of man is variously named "foetalisation," "neoteny," or "paedomorphosis." Its biological significance is not in doubt. Man's adaptation the but

been through his strength, but through his brain. His prolonged immaturity gives the maximum opportunity for learning and the transmission of culture.

transmission of culture.

It has usually been assumed, possibly arrogantly, that this type of development has been a "good thing"; since culture, science, and all the special achievements of man are dependent upon it. But in Man-child Dr Jonas and his wife suggest that the process of infantilisation has gone too far: so much so, that they question whether man is likely to maintain his pre-eminence as a species. The overdevelopment of intellect at the expense of instinct has The overdevelopment of intellect at the expense of instinct has ensured that man behaves "childishly" in all manner of ways, sexually, politically, and morally. No animal wantonly exposes itself to danger. But men are so childish that they feel compelled to test and prove their courage in all kinds of ways, from ellyphing Everget to sailing from climbing Everest to sailing single-handed round the world.

MAN-CHED by David Jonas and Doris Klein/Cape £2.95

ANTHONY STORR

According to Jonas and Klein. less dependent on leadership; and the truly mature adult should they do not pollute their own feel no such compulsion.

In political matters, they detect a sinister trend in the sur-render of leaders to youth. "In France, a powerful and seemingly stable regime was displaced in the course of pacifying student rebellions." Moreover, there is a notable increase in childishness in that modern communities exin that modern communities ex-pect governments not only to organise defence and security, but also to provide medical care, feeding and housing, and sup-port for the indigent "regardless of their own, efforts (or lack of them)."

In sex, Jonas and Klein equally deplore the modern tendency to minimise the differentiation between the sexes; believing that it is childish not to be domesticated and the cone hand and cated on the one hand, and ruggedly masculine on the other.
"This sector of our latest generation does not look upon sex as a means of proving its masculinity or femininity. In fact, sex has lost its central position in life." One might equally argue that an insistence on proving masculinity or femininity is itself childish, and comparable to the proving of physical courage by exposure to danger which the book con-

Before dismissing Dr Jonas and his wife as Fascist beasts, we should ponder their thesis seriously. In biological terms, although man is both supreme and also more complicated and interesting than other animals, it is arguable that he is less well-adapted than many species. adapted than many species. Animals are much better than man at regulating the size of their own populations. They do not habitually destroy other members habitually destroy other members function; and they do well to of their own species. They are draw our attention to it.

A Martian biologist might well conclude that the "infantilisation" of man, originally a device of Nature by which he achieved the mastery of the earth, had gone too far. He would probably and jet that it was not unlikely gone too far. He would probably predict that it was not unlikely that man would destroy himself, and that he would be replaced by a species which might be less clever, but which would be more reliant upon, and in touch with the second of th instinctive patterns. The authors of this provocative book would agree with him.

agree with him.

In some ways they overstate their case. In their exposition of "regressive evolution" they are not content to accept that conventional natural selection is enough to account for man's peculiar adaptation. They believe that virus diseases cause mutations which have the effect of retarding man's emotional and anatomical development through of retarding man's emotional and anatomical development through the action of hormones. In this manner, they are able to explain what seems to them an everincreasing rate of infantilisation of the human species. This seems to me highly speculative. We do not know enough about either viruses or hormones to be sure how such a process could take place; and the fact that a few virus diseases do indeed have disastrous effects upon the brain is a slender foundation upon which to build a mass of speculation. lation.

But this is a comparatively minor criticism. Dr Jonas and his wife deserve to have their thesis taken seriously. Man's persistent immaturity does have its evil side as well as its positive

...or are we condemned?

JACQUES SOUSTELLE, one-time governor of French Algeria and an authority on the Aziecs, here turns his hand to ethnography turns his hand to ethnography and ethnology. Ethnographer, he describes the way of life of several groups of modern Mexican Indians; ethnologist, he joins the ranks of thinkers like Spengler, Marx, Toynbee and Teilhard de Chardin who use evidence from exotic cultures to shed light on our own.

He declines the title of "social anthropologist" assumed by structuralists such as Lévi-Strauss. The Four Suns does not begin:

The Four Suns does not begin:
"The six exogamous partricians of the fifty-five Maya-speaking Lacandon a r e segmented into..." His narrative opens in true ethnographic style:

anthropology Soustelle allows himself, his friends and his inman traversed from drawings to formants to be overwhelmingly Lacandon rituals and social life. Not that he neglects classic themes—incest and exogamy, dual organisation, the relationship between nature and culture —but his frankly subjective approach and his straightforward style (what critics could call his "nalvety") make his material more compelling and much less obscure than the descriptory phicative analyses of deceptively objective analyses of

his more scientific colleagues.
Exploring the vast, tangled borderlands of Mexico and Guatemala, Soustelle was obviously deeply impressed by the contrast between the wretched world of the two hundred or so Lacandon decisions and second sections. Indians and seventh-century Maya civilisation with its prosperous lands, dotted with white cities, pyramids and open fields of lush corn. He maintains that these modern Indians are direct descendants of the ancient Maya since they speak the same language, worship the same gods, and closely resemble some of the portraits on Maya monuments. How did the Indians descend to this "decadent" condition? What makes civilisation rise and fall? To tackle this problem Sous-telle first of all divides societies into those with or without civili-sation. Although rashly insist-ing on a distinction between societies with culture and those with civilisation (although not between primitive and modern) he suggests no criteria for us to judge the civilised condition. Contrary to a mass of evidence,

THE FOUR SUNS by Jacques Soustelle, translated from the French

ROBERT BRAIN



Jacques Soustelle, seen recently on Late Night Line Up discussing the French Occupation

for example, the whole of Africa south of the Sahara is denied even the rudiments of civilisation. Sousielle's considered, but vague, opinion is that civilisations grow mysteriously and are maintained by a process of constant adaptation in a state of perpetual imbalance which pro-vides the driving force of their evolution. Decay may be either due to mysterious internal causes or the result of an historical accideat — the arrival of the Spaniards in the case of the Aztecs.

Maya civilisation just died, according to Soustelle. The people grew apathetic, indifferent to the exquisite charm of their priestkings, bored with the aristocracy's obsession with the intricacies of astronomy and mathematics. The common people, by eluding their lack-lustre masters, brought about the decay of this civilisation by slipping quietly out of its orbit to a quieter, less onerous life on the edges of the empire.

The obvious parallels with our own society are depressingly drawn. Soustelle is really suggesting—although not in so many words—that one day a few hundred of us will be observed by a foreign scientist as we hunt for giant rats in the ivy-choked ruins of Battersea power station, jabbering before a Christian-type shrine in a language surprisingly shrine in a language surprisingly like that spoken by members of the great British empire which "died" in the nineteenth or twentieth century. Like Maya civilisation, 1,300 years ago, Western culture is experiencing an internal decay and we are all haunted by horrifying fears of disintegration.

In this true? Have we really lost

Is this true? Have we really lost

by E Ross/Andre Deutsch £2.75



a remedy for our galloping decadence. Anthropologists, he says, should be called in to act as society's medicos; they can relieve civilisation's suffering, prolong its life, shore up wilting moral and inevitable senility. To this reviewer—an out-of-work anthropologist, eking out a subsistence on a bare Mediterranean hillside —such a postscript offers but a faint glimmer of hope.

ously on the arrival of the victors to take their seats:

They brought candles with them just in case the Bolsheviks cut off the electricity supply, and a large reserve of sandwiches just in case the Bolsheviks deprived them of food. That was how democracy marched into battle against dictatorship—fully armed with candles and sandwiches.

The Constituent Assembly was extinguished by Bolshevik arms, which, in Lenin's words, "openly and finally put an end to formal democracy."

our confidence in the supremacy of our way of life, a confidence shared by all flourishing cultures, Pygmy, Greek or Victorian? For many people the attractive pull of Western culture does seem to be weakening. Many are withdrawing from a positive participation in social life and its recognishilities: some prefer to democracy."

But for Kerensky's blunder in allowing Lenin freedom to revitalise his flagging supporters there would have been no devastating civil war in which Russia lost nearly all her men of ability and education. Industrial progress, which had been gathering speed before the war, would have continued unimpeded by Communist mismanagement and the Russian consumer would by participation in social life and its responsibilities; some prefer to live in an alien culture in order to avoid "crippling taxation," "conscription," or even "our appalling weather." They have moved to the outskirts of our culture, opting out in the same way as the seventh-century Maya Indians.

Sonstelle, feeling some remorse the Russian consumer would by now be on a par with the Southern Italian.

Russia might well have been a civilised liberal democracy. There would have been no forced occu-Sousielle, feeling some remorse at the dreadful pessimism of his ethnological conclusions, suggests pation of the European countries on Russia's borders. And certainly there would have been no need for the horrible Stalin who became essential to Communist Russia's survival after Lenin's

early death at 53 in 1924. Great put his son to death by

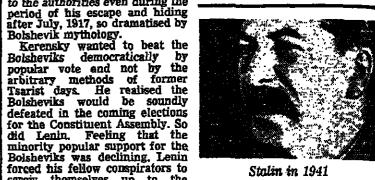
The road to terror

screw themselves up to the October coup d'état before it was

too late.

WHEN I asked Kerensky, who became head of the Provisional Government which deposed the ON LENIN: Notes Towards a **Biography** by Leon Trotsky Tsar in February 1917, and gave Harrap £1.75 Tsar in February 1917, and gave Russia its only nine democratic months in history, what his biggest mistake had been, he was unhesitating. His unwillingness to arrest and shoot Lenin whose whereabouts were always known to the authorities even during the STALIN by H Montgomery Hyde Hart-Davis £3.95 pp 679 **WOODROW WYATT**

freedom



Stolin in 1941

on late.

It is impossible to maintain a revolutionary situation at will until such moment as the party is ready to make use of it [wrote Trotsky in his newly re-issued and lively "Notes Towards a Biography" of Lenin]. Even not so long ago some people argued: if we had not seized power in October we would have seized it wo or three months later. This is a profoundly mistaken view. Had we not seized power in October we would have seized power in October we would have seized it at all. . . The bourgeoiste would have obtained a respite and would have used it for concluding the peace [with Germany]. The whole relation of forces would have been radically changed and the proletarian upheaval would have been postponed indefinitely. Lenin understood and sensed and felt this; hence his anxiety and fear, his distrust and his frantic pressure which saved the Revolution.

The subsequent elections for Russia. Stalin imprisoned his widow's relations and others connected with his family but never his own children. Otherwise Peter the Great appears mild and tolerant by comparison.
Stalin tortured and murdered old comrades, even those who kept him his job as general secretary by urging that Lenin's last recommendation that Stalin secretary by inging that Lemin's last recommendation that Stalin was not fit for it should be set aside. Mr Hyde arrays impressive evidence that Stalin was never severely punished, although often arrested, from 1902 onwards because, when it suited him, he worked with the Okhrana (the Tsarist security police). Doubtless Stakin would justify this duplicity and his later mass and individual treacheries and cruelties on the fiendish, but correct, grounds that without his survival and methods Bolshevism would have collapsed.

Committees, criticisms, debates and theories so beloved of the old guard Bolsheviks confused and diminished the working strength of the ordinary Russians Stalin simed to dragoon. So the old Bolsheviks had to go. It was slow work at first. As late as 1929 Stalin could dare to deport Trotsky but not to try him. But

which saved the Revolution.

The subsequent elections for the Constituent Assembly, despite the réclame of the overthrow of the Provisional Government, gave the Bolsheviks only nine million votes out of 254 million. Trotsky comments contemptuously on the arrival of the victors to take their seafs: Trotsky but not to try him. But as the purges got under way the monolithic dictatorship gathered clumsy momentum until Lenin's widow Krupskaya exclaimed, "It Lenin were alive now he would probably be in one of Stalin's

probably be in one of Stalin's jails." fails."

By terror Stalin forced Russian heavy industry, compelled to operate within an inefficient doctrinaire framework, into a position where it could produce just enough to withstand Hitler's troops. Stalin's pact with the Nazis was characteristic of his lifelong care in providing fall. lifelong care in providing fall-back positions for himself. Asso-ciation with the Okhrana, the preparation from a safe distance of riots and violence by others. disappearance during the October coup d'état which he considered a dubious undertaking. Usually cautious, disloyal, dis-honourable and deceitful men are

cowardly unless they are absolute kings. Stalin had abundant courage as well as the other attributes of successful kingship. Unlike Napoleon, who left France smaller than he found it, Stalin left Russia sprawled across Western Europe, largely by taking shrewd advantage of Roosevelts early death at 53 in 1924.

In his enthralling and splendidly
Stalin, fully rehabilitated, will
researched book Mr Montgomery

resume his place next to I enter in Hyde has written all that the the Mausoleum, while poor general reader needs to know Kruschev remains in Novodevichy about this monster. Peter the cemetery near the wife Stalin drove to suicide, Peter the Great's

prolonged and hideous torture widow and the old Russian after promising him safety and nobility.

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THE THEORY that Eisenhower was not a general but a chairman was not a general but a chairman of committees has established itself as a legend of our times. Like most legends it is a part only of the truth. Those who established it will find in Professor Ambrose's meticulous and immensely detailed volume much to support their thesis. It is perhaps too early to expect them to find too early to expect them to find also that in world war on the scale of the last no general in overall command can carry out his directive except as a chair-man of committees.

The thesis is embodied in a remarkable exchange with Lord Mountbatten. When Mountbatten was appointed Supreme Commander SE Asia he asked Eisenhower for notes "on the pitfalls to avoid and the line to take " and remained in return an astorish. received in return an astonishingly frank document on the theory and practice of Allied com-mand. Pointing out that "all of us are human and like to be favourably noticed." Eisenhower said an Allied Commander-in-

must more sternly than any other individual repress such notions... be ready to seek and take advice and willing to decentralise. ... When the time comes that he himself feels that he must make a decision, he must make it in clean-cut fashion and on his own responsibility

THE SUPREME COMMANDER by Stephen E Ambrose Cassell £4 pp 732

DAVID DIVINE

and take full blame for anything that goes wrong . . . whether or or not it results from his mistake or from an error on the part of a Battlefield duties in his view were minimal, "making the alliance work comes first."

It is a point of view of remarkable elevation. It is a point of view that was necessary in a war in which battles and even campaigns were overshadowed by international necessities. Eisenhower operated in the light of it—and with the assistance of a sometimes earthy humanity. When he was informed that Dar-lan was in Algiers and "willing to negotiate about all of North Africa" and someone asked about Giraud, the rival claimant to the honour of France, Eisenhower is reported to have said "What I need around here is a

. . . good assassin."
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FACT OR

FANTASY?

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fiss McCarthy investigates the rigin of the species by a rigin of the species by a etailed examination of one articular specimen: an attracwely awkward adolescent called beter Levi. On the one side seter has inherited from his divorced father an Italian and aguely Jewish background, on he other, living alone with his nother in a little New England ishing village, he enjoys her lownright ways and the superb dain cooking handed down from er pioncering uncesturs. So, a mixture of Renaissance

nan and Puritan man topped xplosively with the whole liberal thos and trying to live by a fant's dictum about natural law nd the will, Peter is ready for last-off and he gets it on a leturn visit to New England, dessribed with Milfordian sharpness nd humour, where not only as 11 the food frozen and jade but ege ends up in jail, having

o nother.
So much, as Thorean might ave said, for natural law, and a eter is still trying to reconcide is old-fashioned pursuit of goodess with the circumstances of 964 when, aged noncteen, he rrives in Paris to study. Immeditely the moral problems multily; should he buy from the PX. hould he except the friendship on nomin he except the triendship of a Birchite American general and—most hilariously sad of all—if he cleans the filthy Paris avalory bowls he has to use. on't the next visitor resent the uplied criticism? This last probim is depoted in a letter momental high point of the book; perfectly attuned its writer's style, funny and epressed by turns, it is a virtual so demonstration of the philo-phies of equality, liberalism, evolution and the Fifth evolution and the Fifth epublic, sheer pleasure to read.

Thereafter poor Peter's scene strictly bonjour tristosse, apart from a Roman interlude ivaded by a pompous and hilistine sociologist), worrying jout Clochards and falling for a egetarian girl, who goes to hanksgiving dinner determined refuse the turkey. Eventually has a rather melodramatic ncounter with a savage swan the

Fly away Peter

£1.75

THE HOME by Penelope Mortimer/Hutchinson £1.75 SUNDAY BEST by Bernice Rubens/Eyre & Spottiswoode £1.95 THE PROFESSOR'S DAUGHTER by Piers Paul Read/Alison Press

GOSHAWK SQUADRON by Derek Robinson/Heinemann £1.75

JOHN WHITLEY

day the Americans bomb North Vietnam, collapses, and is rescued by his mother. Nature is dead but Peter, an apprentice owl learning clumsily and with humility, will get by: Miss McCarthy has made the chronicle of his decep-tion touching, wise and superbly entertaining, a sympathetic Satire.

Anyone who reads novels must he grateful to Mary McCarthy and Penelope Mortimer for the sharpened clarity of their perceptions and the delicate precision of their style. Their form of novel may be "old-fashioned" but they respect that form enough to exclude all waffle, tricksiness and most of the trans of sentimentality in pursuit of the truth. Here is Eleanor, the heroine of Mrs Mortimer's new novel The Home, watching her estranged husband ruin a rentaurant party celebraung their daughter's wedding:

She looked almost furtively at Graham's furious face, his untilly guilt she felt his resentment as though it were unendurable heat or celid. He bates us. He may love us individually, in so far as he understands love. But he hates us. He resents every mouthful of food we can. We are his enemies. Can it simply be because we make him feel so old? Can it simply be because they are all so heautiful and, mostly, kind, and, mostly, generous? Can it be jealousy." She looked almost furfixely at

Eleanor's unshakable love for Graham, a successful doctor who has left her for a vacuous girl, is constantly at war with her hatred of him and the two emotions combine to thrust her slowly into a sort of limbo where it is impossible to make contact with any other human being. Im-possible even for her five children for whom she has constructed her new "home," a luxurious house in St John's Wood, or for



McCarthy: witty and her own mother, the stiff-necked

matriarch whose character-build-ing has ruled her whole life. It's another of those mar-vellously exact and unsparing portraits of middle-aged Ioneliness, rather closer to "The Pumpkin Eater" in the sense of its domestic situation—Eleanor has had a home and family and so her loss is perhaps greater than the heroine of "My Friend says It's Bullet-proof." Yet the mood of the book is far from depressing. Eleanor sees her husband and children drift away from her with a sort of grim gaiety, she is capable of joy on a trip—half farce, half idyll—to Greece with the youngest boy Philip, an English Peter Levi determined to fice the nest. Even Eleanor's ultimate plunges into the lower depths—encounters with a dreadful American cumpilingus enthusiast and a pick-up — retain the

savage hilarity and the unwaver ing sense of the ridiculous that distinguishes all Miss Mortimer's heroines and makes one return to her novels again and again.

Bernice Rubens comes a lively third in this company with Sunday Best, a rambling monologue by a middle aged teacher who finds his penchant for dress-ing up in his wife's clothes leading hun step by step into female-ness. The rather drawnout discussions of the psychological implications and the side trucking into childhood stretch what is really a sharp and funny observation piece interspersed with tart homilles in the manner of William Trevor. Miss Rubens is especially good writing straight farce about a day at school and in the creation of a Barlowesque detective with a severe attack of

fallibility.

From Thirties Germany in "The Junkers" and the English public school of "Monk Dawson" Piers Paul Read moves to contemporary, academic America in The Professor's Daughter; a sawn-off shotgun of a satire contrasting the seminars on politics conducted by Henry Rutledge with the actions of his family—unfaithful wife, spoiled and hysterical daughter—and his pupils. Henry is liberal enough, in a wealthy, old-fashioned sense, while his old college pal Bill is a Goldwaterite Senator. Henry's students plot to kill Bill; Henry, torn between kill Bill: Henry, torn between his abstract beliefs and his per-sonal loyalties, is shot instead. Disillusioned, the students sign on the Eugene McCarthy circus. The lack of any emotional colouring more subtle than black and white, the flat, throw-away style and the rather Grand-Guignot action fail to give any original twists to a montage of cliches. With Goshawk Squadron Derek

With Goshawk Squadron Derek Robinson joins the growing number of those obsessed with the fictionalisation of the First World War—as if the reality wasn't fantastic enough. This is the episodic account of a fighter unit on the French front in 1918, a pack of all-too-sporting fledglings bullied into competence—and usually into death—by a twenty-three-year-old veteran. The sense of period seems authentic but the of period seems authentic but the characters are presented with such flatness that the quick and the dead become inextricably confused; only occasionally, as in the riotous account of a drunken pilot's celebration in a village

Through the looking-glass

مكذا من الاصل

NOTHING fails like success, at least in books. Aldo Cassidy, the hero of John le Carré's unusual novel, exemplifies once again the novelest's refusal to believe that getting everything one wants can possibly be all that anyone wants. D. H. Lawrence once observed "Business is no good" and the doleful discontents Aldo Cassidy, Chairman and Managing Director, confirm the judgment. He has got rich, fat and nearly forty in the haby-carriage trade, he rides around in a Bentley which is the cushioned apotheosis of his line, but his dark centre is sadly un-fulfilled. Planning a squire-archical retreat for himself, he goes down to inspect a country property and there falls on and in love with a pair of super Bohemian squatters who he can never quite believe are not the true heirs of the place.

Shamus and Helen are beauti-ful and reckless free spirits. Aldo is perfect bourgeois fodder for them and with Shamus as principal gobbler (he is The One of the two), they proceed to make a meal of him. Shamus initiates a series of cathartic blinds and encourages. Aldo to confess his hatred for his wife Sandra, "the bosscow," and to escape from the guilt-ridden, gilt-edged prison in which he is encaged. Aldo's insecurity and money-fetishism are nicely conveyed by his Proustian tendency to overtip; Shamus reminds bim that the world's population is increasing by seventy million a year—an awful lot of people to keep sweet.

Helen, first seen deliciously naked, appears to be Shamus' devoted and infinitely indulgent admirer. Her husband is, after admirer. Her husband is, after Unchained Businessman's new sonal and all, a genius—a "lost" novelist found virility. At the last moment, cri de coeur.

THE NAIVE AND SENTIMENTAL LOVER by John le Carre Hodder & Stoughton £2.25

FREDERIC RAPHAEL

whose first book is legendaryand she is his patient acolyte.
Aldo worships them at first
together and later singly. Meanwhile Shamus shows all the Zeal to spend other people's money so typical of those who despise it. What an uninhibited boyo he is, to be sure, with his shameless kisses (though there is nothing actually queer about him) and his Love you, lover!" is boldly boory, enchantingly profane and darkly beautiful, a United Kingdom contender for the title of Mr Universal Life le Carré without a solution; we shall never know or, I fear, care.

Henry Miller and Kazantzakis used to coach aspirants to the same title. When they are not self-righteously bourgeois-baiting, they are crowing the cocks of Attica to life at some ungodly hour, whoring like bastards or putting waters in their places. putting waiters in their places. To fall under their spell is to start with Quiet Days in Clichy and end with Noisy Nights in Cliché. Shamus and Aldo begin as David and Jonathan, but by the time they reach Paris, where the Baby Carriage Show is taking place, they have dwindled into self-confessed reincarnations of Burgess and Maclean, that joint Burgess and Maclean, that joint whimsical and so cutely acute alcoholic stain on the record of that there is something platitudin-

PERMISSIVE however, Shamus's need and Aldo's conscience are too powerful. Aldo returns to his do-gooding graduate wife and the relationship Shamus has enshrined in his new novel "Three For The Road" fades into memory and then oblivion. Did Shamus and Helen ever really exist? Or is Shamus merely Aldo's private eye on the world, a wished for vision inevitably cataracted by affluent banality? This is one

The pleasures of this curious work are the incidentals. No one has a sharper eye for the sump-tuous sleaziness of the easy life than Mr le Carré or knows better the nagging symptoms of surfeit. But without the purposeful scaffolding of a suspenseful plot, he meanders, in the words of the old solecism, like a river level to its source. He develops no flow and allows himself to spread out with-out achieving either profundity

The Naive and Sentimental Lover is an interesting experiment and it is often painfully funny. but its tone is so world-wearily Our Betters.
On their return to the UK, a Jamesian situation develops: while Shamus wanes, Aldo grows stronger. He now dares to live his fantasies and finally makes off with a Helen seduced by the Unchained Businessman's new that there is something platitudinous, déjà ru, even in its originality. Paradoxically, entertainments like The Spy Who Came in From the Cold and A Small Town in Germany seem more pertinent in Germany seem more pertinent than this highly ner-

Pugilist poet

WITH ALL the fashionable and often bloodthirsty rebellion in the air the poet and man of action should be getting a call to return to the ring of combat from whatever literary locker-room he has restaurant does one get a whiff of the black farce that such a been languishing in since Ernest Hemingway and the school of the hairy chest were KO-ed by the Beat, the Hip, and the Beautiful. Vernon Scannell, as most people know, is a former professional boxer as well as a poet. This does not imply that he is a giant loudmouth, nor even a junior welter-weight mouth like Mr Mailer, but that he has the gift, rare in the poet, to understand and write about the physical; indeed, one of the best critical parts of this auto-biography is a study of the artistic side of boxing and the appeal it has to Mr Scannell.

Once again the new reader should be warned that Mr Scan-nell does not ball his fist and make faces like Hemingway and Mailer. He is, after all, an English poet and one who has managed to keep himself above or at least outside schools. The subject matter of his poems is is too tough and too working-class to get caught being genteel. tion to get caught up with the younger, university educated, working-class mouth-breathing

THE TIGER AND THE ROSE by Vernon Scannell/Hamish Hamilton £2.25

STANLEY REYNOLDS

the rose/Look in my heart, kind friends, and tremble") is not a full autobiography. He ranges only from 1940, when he was an eighteen-year-old infantryman, to 1960 when he won the Heinemann Award for Literature. Within these twenty years he skips, in alternating chapters called "Now and "Then," from the moments of writing the book itself in his house in Dorset to his rough childhood in Nottingham, to the war in North Africa and Normandy, to pro boxing matches, and to deserting.

His desertion offers perhaps the nearest thing to a plot. Scannell, a front-line soldier, declared a private peace when the war with Germany ended. He felt even an inch more regimentation would have destroyed his poetic spirit. Oddly enough, the army court apparently thought he was a little crazy, not from shells, because he wrote poems.

quickly discharged.
In those chapters when Scannell is on the run he gives us a good picture of the drab, immediately post-war London, all browns and greys and rather Orwellian Sassoon's "In me the tiger sniffs except that Scannell has a mar

vellous sense of humour. He and his brother, for example, go to France at one point hoping to get work picking grapes but every day they decide to stay just one more day in Paris and finally they have no money and when they go south there are no grapes to pick because it is August This. to pick because it is August. This is, also, a moving chapter as well as a funny one because, without saying anything directly, Scannell is showing us what it was like to be twenty-nine and twenty-seven years old and to have missed a real youth because you were poor and then you were in the Army fighting a war.

The war recollections do not

take up much space, however and this is unfortunate because Scannell is very good here. There is a very unusual and powerful scene describing the way it was with the assault troops on the eve of Normandy which is written perhaps a Tolstoy would have done it; certainly it is not in the manner of any contemporary writer. Very little is said and nothing really happens, yet the reader feels that this is the way it must really have been.

It is a rare gift but, unluckily, an unfashionable one at the moment. Just the same, this is such a readable book one feels sure it will bring new eyes to Scannell's Selected Poems, which is published at the same time as this autobiography by Allison & Busby (75p, hardback £1.25).

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so compulsive and so pulsatingly alive, told with such wickedly sharp. edged humour



Sharp dressers MR WOLFE and Mr Cohn are a RADICAL CHIC & MAU-MAUING

couple of bright young literary men with media-reputations that tempt one to reach straight away for that past generation's peiora-

Radical Chic & Mau-Mauing the Flak Catchers, by Tom Wolfe, are two essays, the first the more considerable, about current confrontations between "liberal" whites and "militant" blacks in New York and San Francisco respectively. Today There Are No Gentlemen, by Nik Cohn, is a history of fashion in men's clothes gines. World War II And the since World War II. And the smartypantery is there all right, implicit in the air of kaleidoscopic sharp-eyed knowingness,

names printed per square inch. Yet neither man is mindless or John's is oddly nostalgic: through thought almost everyone So far as mind goes, the surprise is that as thinkers they both turn

out to be a bit ordinary.
Radical chic is typified by
"liberal" whites giving fundraising cocktail parties for
"militant" blacks, and is
apotheosised by the Leonard Bernsteins and grandees of Upper East Side New York giving cocktail parties for Black Panthers; thus, if not exactly blending the inane with the insane, certainly compounding the ill-advised with the ridiculous—on both sides, I

Mr Wolfe's essay begins with the fulsome, name-mentioning gush of a parish magazine, a parish magazine written by the local poison pen, pretty funny. analysis which Mr Wolfe pegs on to nostalgie de la boue: this matches the lightness in weight the rest of his text, but

Hamish Hamilton

THE FLAK CATCHERS by Tom Wolfe/Michael Joseph £1.80 TODAY THERE ARE NO **GENTLEMEN** by Nik Cohn Weidenfeld & Nicolson £2.50

WILLIAM COOPER

doesn't go deep enough for the apparent weight of his intentions. After that, though, the goings-on at the Bernsteins' super duplex write themselves like a dream, an hilarious dream. All the disput-ants end up inextricably entangled in intellectual impasses; black with white, white with white, black with black. "Mau-mauing the Flak Catchers" describes fly groups of "militant" Blacks in San Francisco getting together to take the mickey out of second-grade "liberal" white administrators in City Hall. Underneath it all there is an aching truth; on the surface a display, caught by Mr Wolfe, of human behaviour at its absurdest and funniest.

As I happen to have an interest in clothes—mainly, I admit, as spin-off from a zoological interest in what's inside them, but to some extent on Mr Cohn's line, as a social phenomenon—I found his book interesting; but to anyone oblivious of the glossies and the King's Road, it must read like double-Dutch. Again I found the analytical peg—in this case, people's desire to kick their heels up after the War—the right weight for the text but too light to get one very far in connecting with, say, a consumer society having to spin faster and faster. Yet for nostalgia it's like reading a history of the movies. I remember drapes... The old stars: Cecil Gee, Bunny Roger, Vince! . . . And the new: Lycett Green, Mr Fish — whatever became of John Michael? Ah, the days, the filmsy, worthless, trifling days!

September 23 when George MacDonald Fraser's superb new Flashman may be found at any decent bookshop (including WHS); it's called Flash for Freedom! (£1.75 or wait 18 months for the paperback) and the arch rotter is deep in darkest Africa among topless savages. If you like Jeeves, the new one comes out on October 14, published to coincide with P. G. Wodehouse's 90th birthday, Much Obliged, Jeeves (£1.60) PGW reveals, at last, his hero's first name. At the same time we're reissuing the bumper Jeeves omnibus The World of Jeeves (£2.00) containing no less than 34 of the best stories. A goodish Christmas present for Uncle Willie ('Infinitely agreeable'-D. Tel.). Finally Bury My Heart at Wounded Knee, top of the U.S. bestseller lists for 6 months (one of the few recent occasions there when a good book has ousted the customary garbage; Lord Longford please note), Dee Brown's moving history of what the Americans did to the Red Indians ('Original, remarkable and finally heartbreaking ... impossible to put down'—N. Y. Times), comes on September 30. As one Indian chief said: 'They made us many promises . . . but they never kept but one; they promised to take our land, and they took it'. 500 pages of vivid history for £3.50 (Literary Guild Alternative Choice).

Write for our catalogue. BARRIE & IENKINS 2 Clement's Inn London WC2A 2EP

the new September 20th

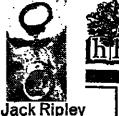
The Pig

The Tiger and the Rose Vernon Scannell One of England's best contemporary poets relates honestly and movingly the turbuler experiences which lie behind the images of his verse

David Garnett A novel by the author of LADY AND THE FOX



gotup and slowly walked away



Pigs (not the farmyard variety) have a thought process

benmark (extreme right), on holiday in Fredensborg. Denmark. This is one of the illustrations in The Romanovs by Virginia cowles (Collins £4) Catholic astes

SHES TO ASHES by Emma athen/Gollancz £1.60 DMUND CRISPIN de COLLABORATION of two England businesswomen.

Opinions apart, it is important to point out that such remarks were not made by Western observers during Nehru's lifeobservers during Nehru's Inte-time; nor was Mr Edwardes him-self so virulent in his comments in his own earlier book: "Nehru: A Pictorial Biography." published two years before Nehru's death. **NEHRU: A Political Biography** by

SASTHI BRATA

to have felt for Man: "For a creature created in His own

Harrow, Cambridge, a dash of Mark, upper-class arrogance, a pale skin and the lofty rhetoric of armchair socialism, combined to make him the darling of the New Statesman and the British Labour Party. No other Indian

Edwardes points out, correctly in my opinion, that the most powerful Indian politician, at the time of independence and after, was not Nehru, nor even Gandhi, but Sardar Vallabhai Patel, India's first Deputy Prime Minister. He quotes Lord Mountbatten's letter to Attlee; "I am and the sart was not been and the sart was not sar glad that Nebru has not been put glao that Nenru has not been put in charge of the new States Department, which would have wrecked everything. Patel, who is essentially a realist and very sensible, is going to take it over. For it was Patel who smoothly assimilated the 500-odd princely into the state. states into the Indian Union and it is possible that had he not died in 1950, Kashmir would not remain a malignant political sore. Mr Edwardes commends the

with Pakistan, the military con-quest of Goa and the crushing

final one. This book is essentially an exercise in the "higher journalism." It is neither an of Nehru's rule follows.

Founding father

Democracy, the shackle Nehru placed upon his own anti-democratic tendencies, turned out to be an admirable preservative for the status quo. Nehru was an inefficient executive and an incompetent administrator... (Histoathement to western-style parliamentary democracy for which he acquired in his lifetime so much prestige in the democratic west was not quite as deep as his admirers made out.

THUS Michael Edwardes, on the first Prime Minister of one of the biggest democracies in the world in the worl and the architect of modern

Penguin Press £3 pp 336

Our September Books

and family gathering: Tsar Alexander III (centre) with the Tsaritsa on his right and her father, King Christian IX of

Michael Edwardes/Allen Lane

Perhaps this change of tone is an index of the magical fascina-tion that Nehru in person exer-cised over his friends and listen-ers. The love that the liberal Left in Britain lavished upon Nehru was of the kind that God is said

The ingredients were all there:

leader fitted the bill so admirably and Nehru's status in the international community was always far higher than any effective power he wielded within his own

British for being "an authori-tarian government disguised by But he finds good manners:" But he finds Nehru's own good manners and intentions paying the way to hell all through his political career. The partition of India, the war

humiliation at the hands of the Chinese (when a panic-stricken Nehru begged the US Government by cable to send aircraft to ward off the Chinese invaders—a fact he concealed from his fact he concealed from his cabinet colleagues), are all attri-buted, directly or indirectly, to Nehru's pusillanimity, his lifelong weakness—"the need for some-one . . . to take the agony of major decisions from him." It is a harsh verdict but not the

academic study nor an aggresive personal polemic. Mr Edwardes writes in a brisk, engaging style up to two-thirds of the way, then the pace slackens. A potted history of India in the final years interpretation of the Chinese debacle owes much to Neville Maxwell's "India's China War." And the conclusion fights shy of any overall evaluation.

tive, "smartypants."

explicit in the number of media-

a fool-quite the contrary. Both books are informative: Mr Wolfe's is extraordinarily funny and Mr both of them shines a serious intention and an active mind. So far as intention goes, I should would approve—except possibly some of the media-name owners.

A Clean Slate

"Extraordinary...powerful...alive and threedimensional" £2.00

h: entertainment, slightly mic, in the most impeccable Ashes to Ashes, its twelfth stalment, has to do with mur-r, in a Catholic quarter of New rk, arising out of local opposin to an arch-diocesan decision close down St Bernadette's hool and sell the land for velopment; in the subsequent ctic, highly entertaining velopments Thatcher becomes colved because his bank, the can Guaranty Trust, is granting a developer a four-million-dollar origage; and as in all the best tective fiction, the solution mes as a satisfying surprise nich we ought nevertheless to ve foreseen. The accomplishint is as impressive as ever, d there is a deliciously funny

isode when the Sloan has to

evacuated owing to a bomb

iss Latis and Miss Hennissart-

abbreviation and amalgama-

aging manifestation of detec-

fiction proper to appear in last decade; belonging firmly he Austen tradition, of dry wit

elegant observation touched

recollections of notable female collabora-

th farce, it has also in many ays evoked, at any rate in its

n, that of Somerville and Ross. Id to this an unusually charm-

g detective (top banker John htmam Thatcher), a novel back-ound (Wall Street, with all that at implies) and shrewd plot-

coften concerned with

iness or financial technicali-but these so expertly handled

have an oeurre decorative as

as substantial—intelligent

to be never in the least tire-ne or incomprehensible), and

n Miss Lathen—has been per-ps the cleverest and most

popular book by Raymond carlier in the year (£1.25). Much of our list can be classi-

Britain and Ireland: A History of the Coins and Notes of the Jane's Fighting Ships 1944/45, British Isles (£4.20) and J R S with full details of war losses Whiting's Trade Tokens: A (£12.60)

Customs and Traditions of England (£2.50), is a lavishly-illustrated guide by Garry Hogg, uniform with his very successful Odd Aspects of England (£2.75), and Castles of England (£2.25). Moving to A Book of Superstitions, this is a new impression of a propular book by Raymond travellers. Social and Economic History (£2.75). For social historians, John Ford's Prizefighting: The Age of Regency Boximania (£2.75), an incredible story colourfully but accurately told. We have just revised The Live and Work series. travellers, businessmen and Lamont Brown published schools, and we also publish a new edition of The Great Western Railway in Dean: A fied as history of one type or History of the Railways of the another, and this month's Forest of Dean-Part Two chronology begins with £2.25) as well as publishing Jacques Bordaz's enterprising (by reproducing the author's but scholarly Tools of the Old corrected page proofs) for the and New Stone Age (£1.95) first time Volume 2 of John which deserves to be read by Farey's A Treatist on the more than professional archae. Steam Engine, Historical, Pracon money and trade tokens:
C R Josset's Money in Great
Britain and Ireland. A Pintain ologists. For historians and tical and Descriptive (£6.30), And we've added another Jane's reprint to our list:

DAVID & CHARLES: Newton Abbot: Devon

let's talk duvets

... "dooveys" or continental quilts, large bags filled with down, have been warming Europe for many years. While at home under three times the weight of sheets, blankets and eiderdown, we also sometimes need bedsocks. In a recent survey 90% of the poll found a duvet more comfortable, warmer yet cool enough in summer and far easier to bed make. Conventional bedmaking is hard work, children won't, husbands won't, why then should you? Unfortunately there isn't enough down in the world for everyone to save on bedmaking and what there is costs a fortune. So I.C.I. have invented a super new filling called 'Terylene' P.3 which is lighter and warmer than feathers, dust free, non-allergenic, washable and cheaper!...and this is where Agonics come in ... we will wrap it in a Dorma lining and supply you a brand-new finished quilt at factory prices or pack it all up into a do-it-yourself kit that you can finish in under 1 hour. Now you can afford what before today was only a luxury of the wealthy. 16 different sizes, prices from £4.50 D.I.Y. Kits. Send stamped addressed envelope for details to Aeonics Ltd. (Dept. 5) 6 Upper Tooting Road, London SW17. Tel: 01-672 6841.

	(84
ddress.	

Lightlacinglocks Lomond

Lomond could almost be an austere shoe. But its fine styling is accentuated by handsewn herringbone stitching. Livened by neat 2-tie lacing. Uplifted by a 2" high stacked leather heel. And it costs around £7.95.



If women only dirty one dish in threewhy do they have to do all the washing up?

Barker Shoes Limited, Earls Barton, Northampton

There's no justice in this man's world. Hence (we suppose) Women's Lib. Start your Liberation Movement at home, by agitating for a dishwasher. It's high time British women had them. Their American and Continental sisters have-in far greater numbers. And not just any dishwasher either. A Colston. Because it's the best-though not by any means the most pricey. Never let it be said that women are irresponsible. In all the plus points-quiet turbo-jet wash action, immaculate wash, sparkling dry, no breakages, prompt service

-Colston comes top. Fire the first shot in the name of Freedom! Fill in this coupon-

To Colston Appliances Ltd., Dept. ST4/3, High Wycombe, Picase post free colour booklet on the Colsion range of dishwashers.

Name (Block letters please)

8 delicious menus for large and

The man Mia married Workings of the marriage

emall dinner parties.

Address

Colston manufacture dishwashers, clotheswashers and spin dryers.

County.

with flowers sent



Clever girls don't waste any time in the bedroom Saving money (and a lot of time making beds) are two good reasons for reading Good Housekeeping. Here's some more. A review of the latest heating equipment and advice on updating your old system. Plus many more fascinating features on Pretty clothes for plump girls Who said you've got to be willowy to be important issues, fashion, family, the home Guess who's coming to dinner?

Lucia van der Post at Milan's furniture fair: this is what we saw and admired

the

They, too, aren't concerned with

show-stopping sock-in-the-

Their Kazuki chair (below) is

equally deceptive—just four simple pieces, lacquer-finished

with polyester paint, either black

or white or Japanese red with a traditional Japanese folded

blanket-like material as a cushion.

The whole thing is so beautiful

of a joit to the eye is beautifully-

made and very well displayed. For instance Mario Bellini was showing a new low-slung rather

Japanese looking wooden chair (not very pleasing, I thought, it

had a heavy look as if its weight

had dragged it down to floor

Even furniture that isn't much

you want to take it home.

FOR SOME years now the Milan furniture fair has been the mecca for buyers, architects and journalists. Everybody in the know has praised the Italians for their inventiveness and their ingenuity, then adding "what a pity they don't consolidate, that they're so unreliable, that they move on to the next idea before they've solved all the problems of the solved all the problems of the first."

Well, this year, this is what they've done.

There is little of the old spark and zip but nor is there so much capriciousness, such wilful disregard for cost or production techniques. The great bubbling well of new ideas may now be just a burble, but there are signs that appears to the company of the company that some of the firms and designers are going to concentrate on producing sound, high-quality furniture that will be available and useful to far more people. I can't help thinking that it is a

can't help thinking that it is a good thing.
Castelli are a good instance of a firm with a sound approach, not committing themselves to ideas they know they can't deliver. Piretti, who designs exclusively for them, is a down-to-earth designer who has produced some stunningly beautiful pieces specifically geared to mass-production. He it is who designed. duction. He it is who designed the now famous Plia folding chair that I showed on these pages last January and who has now developed an easy version, in leather

or fabric, shown on the far top right.

"Design for me." he said, "is not just a beautiful shape. It is the right concept, working away until the mechanism, the technique the material and the price are all just right."
Other designers before him

have had equally noble social ideas (Le Corbusier first pro-duced his famous chaise-longue and easy chair in the high hope that it would be within the reach of the ordinary man—alas, if he could see it now!) but Piretti has actually managed to achieve it. The Plia chair, after all, sells in Italy for about £7 and in England for £12.50. Simon International are clearly going to be an outfit to watch.

WOMAN'S ROLE

■ THE COLLEGE invites applica-

LATELY I've been thinking that I'm rather hip where clothes are concerned. I've finally managed

to accumulate some that I like,

mostly oldies, but most important they are all comfortable. I don't

own a bra or a girdle (or these days a tight but that's another

story).
This complacency was shot

from under me by a simple

vignette of my mother saying "What if you were knocked over by a car?" Obviously, if going

without means that one is more cautious in traffic, there's much

"It's very hot," she prompted, "and your skirt is quite ample."

I suppose we can give modesty as a reason, provided we accept modesty as a reason for doing anything. But it still won't stand

up, because pants themselves are

not meant to be seen. If a hurri-

cane were to develop in Bond Street, so that women's skirts

were instantly tweaked over their heads, there would be so much other havoc going on, that few

people would have the leisure to observe whether what was re-

to be said for it.

uestion but by m

Kazuki, one of Simon International's designs, has a Japanese air of simplicity and calm. Arailable in a couple of months from Aram Designs, 57 Kings Road, SW3.

Orford, Newlands Park, London, S.E.261.

NIGHT OUT. Dolly bird, show, dinner, dancing, all supplied. £12 inclusive.—Advertisement in the Evening Standard (Airs G. Harrison, Castle Green, Weybridge, Survey.)

EVERY DAY my wife does both crosswords in The Daily Telegraph. Should she complete the "Quickle" in 2½ minutes or less I give her 1p. If she takes three minutes she gets ½p. If she takes longer than three minutes she gives me ½p. tions for the post of Domestic Bursar. The post is full-time, open to men and women and (unless held by a woman) is combined with an Official Fellowship of the College.—Wadham College adver-tisement in The Sunday Times (sent to Look! by Mrs J. B.

THE world's most naturally attractive women are SWEDISH. They are beautifully, deliciously, femininely female and second to none at woman's most important

white floor with a series of raised platforms and nothing else at all but that one chair; the chair frontways, backways, on its own, in groups, its component parts. a cross-section of the upholstery. By the time you left the stand there wasn't a single detail of tile the range is.

For those who really insist on a But to my mind the really

interesting thing about the fair was that it brought home to me the real march that Italian designers and manufacturers have over us—they have realised better than anybody else that furniture and lighting aren't just skilfully put together bits of glass or steel or plastic. They are intricately related to the way we live and can effect our life-

patterns more than most people Designers today have to be more than just designers—they need to be sociologists, proneers and artists. The Italians seem and artists. The Italians seem to know this and to accept the challenge gladly. Several of the stands were concerned with showing people how they could be accept the country of the count

live rather than just bits of furni-ture they could buy. For instance C & B Italia, in promoting Mario Bellini's Camaleonda furniture (photographed below, near right), not only display it comprehensively

level) but it was exquisitely made and the skill with which it was

displayed was stunning. A plain

that chair you didn't know.

and feels very ashamed of herself.

—Letter to the Telegraph (G. Sanderson, Homewood Road, St.

function — pleasing men! — Letter to Daily Mirror (sent to Look! by both Miss K. Sanger, Harewood Avenue, Bournemouth, and Kay Crane, Heaton Norris, Stockport.)

but produce a beautiful leaflet (in four languages) and head it with the words "Ten Hundred Ways

four languages) and head it with the words "Ten Hundred Ways Of Living."

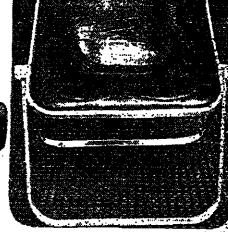
They then go on to show, in the leaflet, how it can be used.
"Camaleonda," they say, "is an armchair. It's a sofa. It's many armchairs. It's many sofas."
They then illustrate, beautifully and in colour, exactly how verasa-tile the range is.

formal arrangement, Camaleonda will adapt itself, but it really comes into its own for those who want an informal, flexible way of life. For rooms that will some-times be sitting-rooms, sometimes bedrooms, sometimes studies or playrooms or lounging areas. And to go with these "lounging-pads" they have produced a series of black foam building blocks (they call them "scacchi" or chess-set) which you can play with, adding and building or subtracting as you like to make tables, seats or play areas. Children's building blocks are

Children's building blocks are clearly a rich source of ideas and one of the best storage systems on show was Longato's shelving based simply on the Lego system and called, just "Brick."

All the components are made of an anti-static plastic material and they fit together in exactly the same way as Lego bricks, giving the same degree of flexibility—shelves can be as high or as shallow as you like, you can add or subtract at will. The colours are white, orange and brown so are white, orange and brown so that it looks rather like a range of liquorice allsorts.

As you can see, it's more than furniture they're selling—it's



Left: Ordinary industrial baskets used in factories form the base of this chair designed by architects Pamio/Toso/Massar for Stifucood. Four cushions are then simply dropped into the basket. There's a sofa, too. Available later from Oscar Woollens, 421/2 Finchley Road, London, NW3. Above: The fold-and-stack easy rersion of the Plia chair. Available later from Maples.

ideas and a way of life. They're trying to explain to the Italiana, who on the whole go in for a dauntingly formal way of life that there are other, better, ways of living today than mindlessip imitating the modes and styles of

the nineteenth century petit bourgeoisie. And yet, nobody seems to be implying that you ought to like anything you don't.

And quite the nicest thing is that you never get the feeling the way you do at Earl's Court that some manufacturer is going to take you in a quiet corner and tell you that, "of course, it's not what I like personally but we're just giving the public what it wants." You know jolly well that the Italian manufacturers and designers are giving the public jug-what they themselves want.

Brick, the shelving system based on the same idea as children's

Lego. Designed for Longato, it is cheap, gay and flexible, and in white, brown and orange, but alas not available here.

100% CRIMPLENE

With the look of



"lounging-pads" designed for C & B Italia. Will "Comfort" exhibition starting October 6. Bellini's Camaleonda be on sale at Maples

Nothing to lose but your elastic

get to be seen, the hour for modesty has passed, be it in the boudoir or the fitting room. (I'm not so sure about the fitting room, but if going without pants means we buy fewer clothes then that is another argument any event knickers are

and very respected lady doctor. themselves erotic, which might when preparing to examine me in her "office" at an elegant address in the East Seventies in New York. "Why." she murmured. "are you wearing pants?" he an argument for retaining them, but not from a woman's point of view, because it is not women who turn on to them.
Undie shops run a staple line in
playful panties with clefts in the
crotch and cheering inscriptions Now this is no hippy homeo-path or herbalist. My doctor wears no charms or beads or sandals, but a good silk dress of Mediterranean length, and greyupon them, all diaphanous and vivid in black and white or red or leopard-skin for the truly farouche. I have never been ing hair in a simple coil on top of her head.
She waited and I cudgelled my brains for a rational answer, but all that came to mind was a able to discover who wears them.

Apart from the sportive aspect of the knicker, there is also the sinister power of the pant glimpsed at an impressionable age in circumstances of great excitement and guilt, or whatever process it is that reduces men to knicker lovers amassing huge piles of them (clean or worn) in the corners of rented rooms, begging them from beloved women as an essential prerequisite of sexual satisfaction.

Now once warmth is inappro-priate as a reason for wearing knickers, what else is there? If there are no knickers there can be no knicker fixations. Some liberals might think this an im-poverishment of the sexual en-vironment—I doubt if the underwear fetishists themselves would

agree.
The symbolism of clothes is very muddling. Many women's liberationists have eschewed the skirt for the boiler suit, claiming that skirts mean immobility and availability. Now I know realed was lingerie or flesh. who are more intrigued by a By the time pants normally front zipper than anything else.

A woman in a boiler suit is like a hermit crab, you must wonder and fantasise about her shape. Only reality is an antidote for fantasy.

ment of his desires is a knicker then you've had it.

On the other hand, if you know karate, it doesn't much matter whether you are wearing pants

Forehead

Beauty

A soft, smooth, serene fore-head is essential to a beautiful woman, and today she can actually massage smoothness

and serenity into her skin

with her own supple finger-tips and a rich vitalizing night cream, to hold back

wrinkle dryness and to retain

an exquisite complexion tex-ture and bloom. Every night,

coax cherishing Ulay vitamin night cream into the skin, exerting a slight firming

pressure on transverse ex-

pression creases, to promote and preserve line-free leveli-

In any case, clothes do not actually influence availability. If all that stands between a male chauvinist and the accomplish-

tion is not with provocation but with freedom. One reason I did mumble out to the Doctor was cleanliness, you know, subway seats and all that. But a moment's reflection in the

light of her smile revealed that pants are not very hygienic in themselves, or much of a protec-tion against infection, if infection were to be so easily got, which it is not. So, with a great sigh, I put my knickers in my bag and marched off down Third Avenue, all unbe-

not. Clothes as protection

haven't worked since the knights discovered that their armour

hampered them so much that they could be hacked down by

the meanest foot-soldier.

knownst to the passers-by breasting a new frontier in a life marked like a tree-trunk by lines of small emancipations. And yet it was not a new feeling. Long ago in a hotter country, when I was very poor and

had few pairs of pants, I used to go knickerless. But my man would check me, when he got wise, by running a finger from hip to haunch, feeling for the ridges through my clothes. Then he would march me home, or into a store, so that I could be decently equipped for the day's enter-

It became a running battle between us, and I guess, if I'd Ideally, women should not be judged by their clothes any more than men. As long as women are thought it through I'd have realised the significance of the judged easy or provocative because of their chosen mode of fact that my pants were a good deal more important to him than dress, they are being judged as beings with significance only through their relation with others. The older generation is often puzzled that women who fling off their clothes at rock concerts are not raped; they do not understand that the connection in the connection is a second that the connection is a second to the connection in the connection is a second to the connection in the connection is a second to the connection in the connection is a second to the connection in the connection is a second to the connection is a second to the connection in the connection is a second to the connection in the connection is a second to the connection in the connection is a second to the connection in the connection is a second to the connection to the connect

But we must crawl before we can walk, and later on I accumulated vast stores of pants of all colours, because unbelievably I have a tendency to mislay them. I once left 24 pairs of pants in a farmhouse in Sicily. I'll never know how the peasants received

them!
The troubling thought that remains is that perhaps fewer women wear panties than I thought. When some friends of mine were working on a con-struction site underneath a make-

shift footbridge in the city, they assured me that one in three women went without.

I can think of no more arguments for wearing panties, and a few more against. They are not becoming, especially under clinging or bias-cut skirts. They are not comfortable, because elastic never is although we have be. never is, although we have be-come horribly used to it. So why do we wear them, or don't you?

© Germaine Greer and Times Newspapers Ltd. 1971

Where can SRN's earn £1,719 or more? At home and abroad with the QA's. For qualified SRN's who like travel, Germany, Cyprus, Hong Kong a good salary and varied work, there's or Nepal. Working conditions are

sing Officer in Queen Alexandra's Royal Army Nursing Corps.

Salaries up-again.

Salaries for the QA's rose again from 1st August 1971. You would join as a Lieutenant, with a salary of £1,719 gross p.a. rising with yearly increments to £1,854 after 3 years. Promotion prospects are good, too; a Captain's salary is £2,091 and that of a Major, £2,715.

Civilian nursing experience gained after State Registration may qualify you for an antedate for promotion and salary of up to 6 years. Short Service Officers receive on leaving a gratuity of £239 for each year of service, Regular Officers retired pay and gratuity according to rank and length of service.

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8 to 12. Fall lengtit retsion £25 All lined in bright satin. Work with very fine crepe shirts. 24:25, in six colours. Shirts on for left in стере, £3.95. 5223 S 10 12, in ten colours. At most Wallis branches. Long that silii scarres from Antique Market, Kensington High

Street, WS

GSTER LOOK from Wallis: Left, pin-stripe £19.95, Both outfits in sizes 8 to 14 and colours

ser suit £25, £21 with skirt instead of trowers. black and white, plum and white, navy and white, utifully fitted double-breasted jacket. Right, and bottle green and white. Hats by Diane Logan, which is the control of the control o



High fashion in the High

AN OLD FRIEND of mine had a face lift last week. Not only that, but half her inside was yanked out and replaced by another arranged in such a way that now everyone can see what's that now everyone can see what's there. She is a different colour and looks terrific—I'm talking, of course, about the Wallis shop at Marble Arch.

There was a time I used to go there every day. Whilst other young mothers did as they were told and aired their offsprings round leafy parts of the park, I'd be heading through diesel fumes

down Oxford Street, top ands Wallis for a look around and a try on.

Those were the days before the

with their classless communal changing rooms and casual way of selling.

There was no such thing as browsing or just looking. Sales ladies would be snapping at your purse strings and trying on was

a traumatic hard self with both of you squadwed in a small cubicle fighting it out together. If you were at all indecisive, low on funds or not stock size, buying ciothes could be cruefying. Except at Wallis who seemed to have a different policy. They were relaxed, there was an easiness to them. They made you welcome whether you spent or

At Marbie Arch the girl I always got was lovely. I stuck to her literally through thick and thin, right through from my first post-pregnancy frock, size 16, to the miraculous shedding

16, to the miraculous shedding of the accumulated 4 stone (yes, it does sound a lot). I returned with her to normal and size 10. The day I got into an 8 we split a packet of Polos together.

The warmth, the lovely lunatic enthusiasm of Wallis seeps through from the top. Owner Jeffrey Wallis ("I'm the cocky one") who with his brother Harold inherited 25 of the existing 33 shops from their old dad ing 33 shops from their old dad in 1936, claims that the Marble Arch branch has now a turnover of half a million pounds, "which please God should do better with the new face."

Even so, 90 per cent of business, the real nitty gritty, he says is done between 2.30 and 4.30 on is done between 2.30 and 4.30 on a Saturday in the High Streets of Britain. Marble Arch isn't the only one with the face lift (done, incidentally, by Conran). Other key Wallis branches have had the treatment too, Cardiff, Glasgow, Belfast, Manchester, Sheffield, Loeds, Chelsea, Romford and kingston.

Leeds, Chelsea, Romford and Kingston.

"So ask me why we're doing it," bubbles Jeffrey. And before you're asking he is telling, which saves time. "Business is beautiful, but the shops have had a grotty look. Now I want them to be that a woman can walk into them, you know what I mean, and feel you know what I mean, and feel

We want Wallis to move ahead with the quality and price of Marks and Spencer, the excite-ment of Biba and the personal extra that Wallis has always had. "We are trying to make our-selves an international organisation. I tell you something: ten years ago if I didn't see at least two dozen of our coats walking around the West End in one hour it would really upset me.

That was ten years ago. Now what he's keenest on, Jeffrey Wallis, is crossing the Channel. And if he finds a High Street half way there, he'll open up a Wallis on the spot.

LES DEJAS (continued) Tired out—deja phew!!
Getting to know you—deja tu.
Poorly received—deja boo.
Simon Dee—deja who?
A tinge of conscience—deja rue. Human beinas-deja 200. Insured-deja pru. Overgrown garden—deja Kew.

Andrew Paul

LOOK! AGAIN



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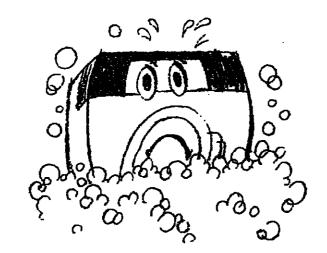
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WALES

<u>Astraka</u> The Mrs Spinks Show ELEANOR BROOKS' studio in one day and the next day she'd her Kentish Town house has been possessed by the presence of Mrs while I realised I couldn't get Eva Spinks, her cockney charlady. Fashion Creators of the Year

Eva Spinks, her cockney chariady.
Paintings and drawings and an intricate collage of Mrs Spinks hang on the wall. A ghostly white plaster of Mrs Spinks, life size, pearls round her neck, stands in the corner by the window next to a shelf of Mrs Spinks' heads.

Mrs Spinks' foot and Mrs Spinks' hands are cast in plaster and there is even a rather grisly

and there is even a rather grisly Mrs Spinks' three-dimensional puzzle where you take her foot to pieces bone by curling bone and then put it together again.

Mrs Spinks arrived at the

Brooks household four years ago in answer to an advertisement for a charlady and when she didn't turn out to be a very good charlady, Eleanor Brooks started using her as a model and Mrs Spinks would sit in the studio and

talk and talk.
"She can't sit still and she talks the whole time. She's a good little actress. She can put on a very grand manner or be very vulgar, according to her mood, and I'd start painting her

A bank robber: One who burrows Rather than borrows. Bryan Lewis

mused to say I was divine, overy, excitting.

COUPLES

out means bedestal.

As time passed Eleanor Brooks became involved in Mrs Spinks life. After a quarrel with her landlord, Mrs Spinks had been thrown out and was picked up in Euston Station, taken to a recep-tion centre and then to a grim old people's home. Eleanor Brooks found her a room and helped her move out. Then two years ago she had the idea of basing a whole exhibition round the life

of Mrs Spinks. "I recorded her talking, at first without her knowledge, then one day the tape squeaked and I was a bit apprehensive of her re-action, but all she said when I told her was 'I don't care. It's all the truth.'

"She's very refined. Her mother was illegitimate, and so is she; she thinks her mother worked for the Lord of the Manor and the younger son did her and this in why sha's are her and this is why she's got yearnings. She thinks art and aristocracy so together. At first she liked being painted. She thought she was getting her due

Whatever happened to that pedestal?

Mrs Spinks' character, tastes, life and hard times will be fully displayed in the final exhibition,



Mrs Spinks, in the flesh and in plaster, and the artist, Eleanor Brooks

which as well as all the artefacts will show Mrs Spinks on film, tape and a collection of her belongings and a collection of her belongings understanding of other people's containing very sort about old dresses, papers, broken jewellery, a sad fox fur.

The exhibition is still looking for a home, but Eleanor Brooks would like it to be a travelling show with a fairground element. What won't be so obviously on display is the relationship that the two women have established. They couldn't be more different:

Eleanor Brooks was born on a country estate in Lincolnshire and brought up at second hand by nannies and tutors in an upperclass household and in many ways,

I think it's in the attic with

all the other stuff.

by Calman

"Class comes into it an awful have a purging effect, they've lot, I was brought up by a nanny expunged the remnants of upper-

her employers. Her criticisms

using her and it sort of shakes me, but it's a mutual arrange. ment. She comes here to talk and I get my own back on her by painting and recording her. That's the key, we're both using each other. She just starts talking and it all comes out, she goes on about funerals, graves, her friends, there's so much to it. It's like a novel by—not a very brilliant novelist, one of those picaresque

class thinking in me. She can upset me,
"She attacks me and says I'm

writers. It's made me much tougher. I'm no longer a middle-class liberal, I won't act out of feeling sorry for anyone. Everyone has their own life and you can't be

sorry for them.
"I started off thinking that I was better than other people and it was incumbent on me to be nice to those less well off. But it's not a question of whether anyone is better than anyone else, it's simply a question of who wins. Poor old soul, she's never had a success of any kind, she has no relations, no friends and yet she thinks she's as good as I am. My attitude to her isn't patronising now. What I'm saying is that there's poetry in a simple life."

Lesley Garner

AC, DC or BC—a guide to the well-dressed

tion of the changing social scene is that one can no longer honestly compile a list of the

Back in the 1950s I drew regular attention to myself by annually enumerating such a muster in the old Tailor and Cutter, but a comparable cata-logue today would be utterly invalid.

World's Ten Best-dressed Men.

Far from welding us all together in one Great Society, the march of democracy has simply swopped the old vertical class structures based on Prosperity for new horizontal class structures based on Age or Vocation. Equality has given us all the right to ignore one another's aesthetic standards and withdraw into a continuous attempt to ingratiate ourselves entirely within the particular group wherein our own bread is

Before the Second World War, being well-dressed was an neing well-dressed was an immediately appreciable matter of superbly inconspicuous tailoring, intransigently starched collars, impeccably clean linen, and dazzlingly polished boots. Apply such square standards to the image projections of current society and you see where the change lies.

In effect, three sartorial strata have emerged: AC, DC and BC.
BC (Before Carnaby) consists
of men over the age of, say, 55
whose garmental deficiencies were
moulded by the sad and sober
attitudes of the early thirties.
DC (During Carnaby) is the great DC (During Carnaby) is the great army of men between the ages of 30 and 55 who were influenced, however reluctantly or uncon-sciously, by the new wave attitudes towards male fashion which finally allowed the Carnaby Street revolutions of about 15 years ago.

And AC (After Carnaby) represents the male faction of less than 30 years of age who have established their tastes during the period of sartorial anarchy which the new wave fashions brought in tow.

BC standards are still based on the image of Prosperous Rectitude fostered in Victorian and Edwardian societies; DC standards are based on the relaxed and leisured projections of the post-war period; and AC gets its kicks from the attentionat-any-price impact of visual

absurdity. No list of the World's Ten Best-dressed Men could possibly hope to conform with the standards of three such widely

differing strata. To be attractive nowadays, one has to be effectively dressed in terms of one's own genre. Emu-lated as he is by millions of disciples, it is impossible to deny that Mick Jagger, say, is effec-tively dressed—but well dressed he ain't. To a DC man he looks pretty grisly; to a BC man he looks homicidally outrageous. With such a vast army of antagonists, Jagger could not therefore be legitimately listed among the world's best dressed men—despite all his emulators. He is at once an example of both the Age and the Vocational class structures, and in the latter there is an inherent esotericism which excludes the wide appreciation for a structure of the stru

ation which nomination for a

Lady

Bairnswear is wearing

the trousers

A MINOR but tragic manifesta- World's Best-dressed list rather than sartorial effect. It is demands.

At trade levels, these vocational esoterics often involve smatter-ings of the old Victorian sartorial snobberies—which renders them doubly confusing. Franco Lagatdoubly confusing. Franco Lagattolla of the Mario and Franco
set-up, for example, would justify
his listing among the Best-dressed
Restaurateurs—but his restrained
tailoring and precisely chosen
accessories identify his visual
appreciation as being among the
BC category, despite his DC age
category. He could not, logically,
be considered for the Big League.
Rival Alvaro, on the other
hand, is inclined to identify with
the slight eccentricities of the

the slight eccentricities of the swingers who constitute his clientele and the BC category would probably regard this copy-ing of his customers as slight impertinence.
A significant event in

A significant event in the period of change was Harold Macmillan, when Prime Minister, allowing himself to be photographed leaving church in a pair of trousers heavily patched at the knee. Presumably this involved the suggestion (a) that he was economising in the interests of the nation's parlous economic situation, or (b) that the frictional rigours of his Sunday supplication had forced perforations.

What curious mental attitude could persuade the Chief Executive of a proud nation to stump about in trousers fit only for

What curious mental attitude could persuade the Chief Executive of a proud nation to stump about in trousers fit only for Dutch men and such men? It was simply an early example of the for sartorial effectiveness

an attitude which has rendered impossible any widely acceptable list of Best-dressed Men.

I first became aware of the changing attitudes in sartorial appraisal when Harry Truman was asked to reply to some criticisms I had published of his wardrobe. I felt the old authority shifting out from under me as he dismissed what ten years he dismissed what ten years before would have been anxiously considered. "Go tell him," said Mr Truman, "to mind his own goddam business."

I withdrew from the lists and surrendered the annual responsibility to the Clothing Manufacturers' Federation

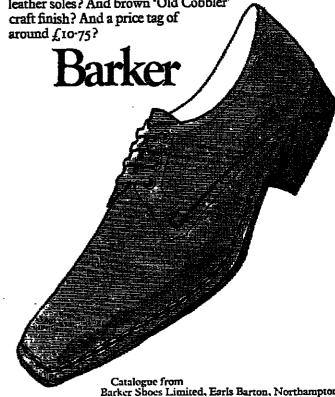
turers' Federation.

To end on a happy note I can record that, doubtless only in deference to services rendered, the Federation included my own name in their Best-dressed Men

John Taylor who is editor of the new fashion

Tricky stitchery ties it up

Dunkley is bold. Just look at that purposeful stitching along the feather and up the quarter. All done by hand. What else do you expect from Barker? Apart from all leather soles? And brown 'Old Cobbler'



Weathered brown age spots?

new cream fades them away



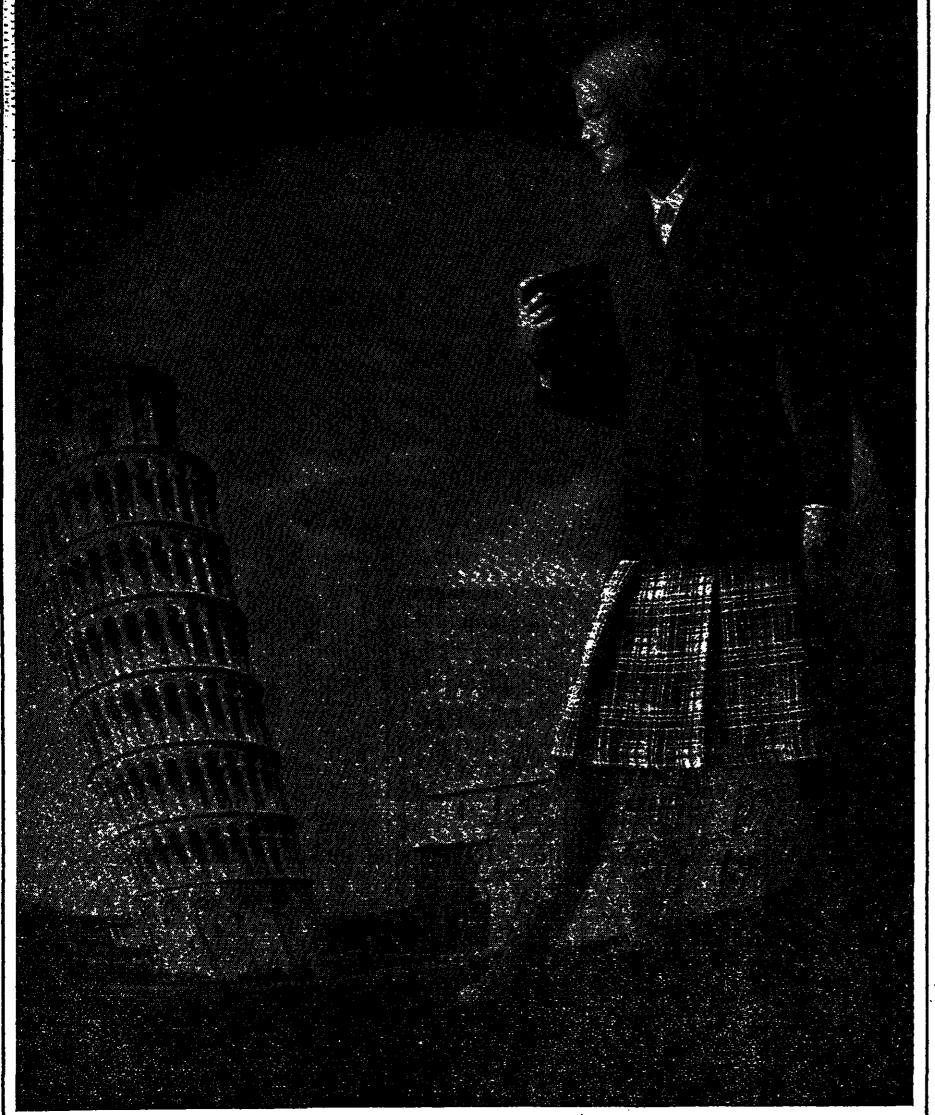


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مكنا من الاصل

Mitchum

WEAVE AND YVES by Ernestine Carter

NA BALFOUR is a weaver, not, she says, a "normal" weaver. Unlike "normal" weavers, she weavers, she weavers, she weavers, she weavers, and out the usual way but, as he explains. "held together by note" She doesn't even large a om but weaves on frames from Oin x 12in to six feet square.

well-

The state of the s

WEAVE BY ANA BALFOUR: smock in winted hand-woven
anbleached cotton tape,
corn over an off-white

corn over an off-white iersey knuted in stocking uitch, edged in blanket ditching. The leggings natch the jersey: the shoulder bag and clogs natch the smock. Smock, 50; jersey, £16; leggings, i8; clogs, £12; bag, £10, it Nutters of Savile Row.

Vogue's eagle-eyed Special Pro-jects Editor, Judy Brittain, spotted the waistcoats and Miss Baltour. She suggested that Miss Baltour make something up.

Moving circularly ourselves, we come back to the first circle which Vogue photographed. At this Twenty-two-year-old Miss Bal-our left Saint Martin's School of art fifteen months ago. She a circle. That is, she took a point things ground to a temporary hali, for as is the custom of fashion magazines (and pages), items published must be available for readers to buy or, in our

> stockists, Miss Balfour had no stocklst, so she went off and got herself one—Brown's in South Molton Street. "They took a smock to see what happened." Brown's sold the first one right away and have continued to sell them throughout the summer, twenty so far, at £30

vernacular, they must have

Miss Balfour is one of the young designers whom Miss Brittain has tapped to start a pet project. The project is to find a workroom (as inexpensive as possible) where young designers are the project. can work. To begin with, says Miss Brittain, their needs are simple; space, a table, a Bernina machine (for embroidery), a knitting machine, a telephone, and later perhaps a secretary.

and later perhaps a secretary.

So far Miss Brittain has picked six designers, each doing something original and special. And, adds Miss Brittain, "well thought out and beautifully carried through." Besides Miss Balfour, there are Susan Kemp and Diana Harrison, both ex-Goldsmiths, now at the Royal College of Art. Susan Kemp does what Miss Brittain calls "fabulous fabric designs, intricate and poetic." designs, intricate and poetic." Diana Harrison's designs Miss Brittain describes as " witty, more Reometric.

Both girls have developed their own technique of padded quilt-ing—the puffy silky Oriental kind Yamamoto used in heavy ridges, that Yves Saint Laurent used in squares. Miss Kemp and Miss Harrison use it rather like repousse is used in silver, to bring their patterns into high relief.

Val Yorston, also Goldsmiths, is an embroiderer with a pyrotechnical aray of stitches at her finger tips. Elizabeth Mellor, who left Goldsmiths two years ago, is just starting. Her forte is embroidery and appliqué used in new and unconventional ways.

The other two members of the sextet are older than these girls whose ages range from twenty to twenty-three. One is Lillian Delevoryas, a Greek-American, whom Miss Brittain first found in New York, but who now lives here. "She paints in fabric," says Miss Brittain.

The semior member is Michael Haynes (who has designed the setting for the coming Fashion Exhibition at the V & A). The list is not closed. Miss Brittain plans to go on "picking people. I think it's good to have people streaming through. As

some of them go on, new ones will come in, otherwise ideas get There is a wonderful lot of young talent about. The important thing is to give it a place where it can work freely and independently, without compro-

mise or constraint.

Miss Brittain's plan could flower into the kind of atelier one finds abroad, one which could be of as great value to the fashion industry as to the designers, for it would provide a place where they could see what young talent is up to, discern the direction in which the young pathfinders are moving. In fact, it could prove so valuable that some farsighted fabric house, some farsighted manufacturer will, I think, be sure to want to play Maecenas. mise or constraint.

CHARITY YVES-NING: On Tuesday, 28th September, Yves Saint Laurent will show both his Paris Couture and his Saint Laurent Rive Gauche Collections at a Gala evening at the London Planetarium in aid of the National Society for the Prevention of Cruelty to Children which will be attended by Princess Margaret, Doors open at 10 pm, fashion show at 11 pm (exactly): dancing at Madame Tussaud's until 2 am. Tickets £6 each include breakfast from Mrs Michael Bowater, NSPCC, 1 Riding House Street, WIP 8AA (01-580 8812).



YVES SAINT LAURENT: a skiny black cire blouse wraps over a black polo necked jersey and matching long Johns; a red for "chubby" flashes a green plastic heart pierced by a rhinestone arrow; on the feet, black suede wedge-heeled sandals. Blouse, £28; jersey and long Johns, £20.50; red for chubby, £400; heart brooch, £14; black sheer tights, £2.75; sandals, £14. YVES SAINT LAURENT: olive green glazed cotton quilted jacket over an orange ribbed polo necked scenter and brown wool jersey skirt; matching quilted baggy boots and shoulder bag, knitted tea cosy cap in orange, brown and green (note: not always worn over the eyes). Jacket, £43; sweater, £11.50; skirt, £22.50; boots, £30; bag, £43; cap, £6.75. All from Saint Laurent Rive Gauche. Hair by Michael of Michaeljohn Phocographs by Barry Lategan





The New Yorker magazine in-

rented a Funny Coincidence Department. Here are neo candidates. Above. Yrcs Saint Laurent's most copied coat. Below, 1945's most copied coat. reaching Hollywood three years later to be worn by Rita Hayworth for a publicity still.



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Fashion in Films

Bob Pollock, ex-Private Eye (the real thing, not the magazine), ex-PR (public relations) is producing and directing the film of his book. The Persuaders (paperback edition just out). For the has gathered a star fashion cast: Jean Muir for the women's

it he has gathered a star fashion cast: Jean Muir for the women's clothes, Tommy Nutter for the Men's and Vidal Sassoon for the hair (both sexes).

Mr Pollock's acting cast is pretty starry too, headed by Nicol Williamson as the persuader, Dan Sinclair. Mr Pollock is, he tells me, still looking for a girl to play Jackson, the unknown re-made and given synthetic fame through the full armoury of PR weapons advoitly and cynically deployed by Sinclair. Here is a chance for another Jackson. The chance for another Jackson. The queue will form at Mr Pollock's

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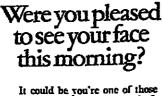
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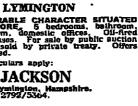
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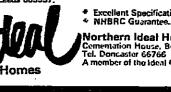
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the twenty-first century." Stokesley You often come across this sort is a handsome old market town south

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All protected Georgian ligh street as a mocking reminder of what the town developments."

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is a handsome our market town south for Middlesbrough, near the superb countryside of the North Yorkshire Moors National Park, and the comment comes from the clerk of the local council, R. H. Peacock.

of naive candalism in unis country as well. For instance, I noticed the other day that in one of the most perfect and unspoiled valleys in the lake District somebody has seen fit to build an agily and incongruous terrace of white lown houses. terrace of white town houses.

and meadows and the nearest neighter and meadows and the nearest neighter and in the scheme altogether and outline acres of land immediately to the west of the town and commissioned it are mutually contradictory. It is not not california coast. Thinking what a marvellous place for people of the land in a marvellous place for people to live, he built houses and shops all around it and then couldn't under-

tand what had happened to the The Royal Institute of British new.

Architects held a competition for You often come across this sort the purpose, and it was won by I naive vandalism in this country Manning, Clamp & Partners, the Swell. For instance, I noticed the Bichmond firm, If the idea works, both council and architects now hope that they will save the special character of the fown from stereotyped spee development and at the same time offer people a chance to build their own houses at fairly

reasonable cost.

The original layout of the site put the houses in tight clusters found payed squares and backing on to the surrounding fields, with a landscaped common in the centre. This is now being slightly altered, mainly to allow bigger plots.

'The exact size of the revised plots

protected Georgian ligh street as a mocking reminder of what the town developments."

Not being the planning authority fairly ample for about £2,700. On the area, Mr Peacock and his top of that, the architects reckon what is built in the town. So they what is built in the town. So they will work out that building costs will work out roughly as follows: a two-bedroom have come up with an interesting house for £3,800, a three-bedroom might be called "preservationist for £8,800. There will be 121 houses and meadows and the nearest neighter and outline experiment in what most for £8,800. There will be 121 houses acres of land immediately to the



sus, involving about 100 houses Bell, as a matter of fact, have The experiment faltered at first and faltogether, and they report that been doing a little experimenting of sales were slow. Then the builders business has been so brisk in the their own and on a fine site to the hit on the idea of trying out a neobast couple of months that 60 per south of Bessacarr they decided to Georgian design (see picture) and test of the houses have been sold or see if Doncaster house-buyers were the first house sold in a flash for reserved in advance of building interactions and the sold of the first house sold in a flash for reserved in advance of building, interested in something slightly more about £10,000. Now they plan to fix-furrent prices on the estate range expensive. This scheme, called The build a few more Georgians just to rom £3,200 for a two-bedroom flat Hollows, will involve about 60 desincluding garage and central heattached houses and bungalows on have been waiting for.

In a mask for expensive. This scheme, called The build a few more Georgians just to tached houses and bungalows on have been waiting for.

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HAMPSTEAD—BY THE SPANIARDS st attractive weatherboarded Period House (circs 1740) t a high walled garden. 3 reception rooms, 5/6 bedrooms brooms. Gas central heating, 2-car garage, FREEHOLD

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A dolightful low-built dauble-fronted bouse in this sought-after position. 4 bedrooms, 2 reception rooms, 2 behaviors. Garage. Garden. Central heating FREEHOLD \$50,000. FLATS

EATON SQUARE, S.W.1 garden. 3 bedrooms en suite with 3 bathrooms, magnificant reception room, dining room, study. All amenities, 74-year lease, 580,000. Joint Agents: Aylesford & Co., 440c Kings Road, S.W.10 (Tel.: 0)-351 01211. PARK STREET, W.1

CANCELLATION OF AUCTION
26 RUTLAND GATE, KNIGHTSBRIDGE
Contracts for the sale having been exchanged, the auction set for the 37th October will not now take place.

Joint Auctioneers: Keith Cardede Groves & Co., 43 North Audley Street, London, WIY 2AQ, Telephoner: 01-629 6604. 20 Hanover Square London W1R 0AH Telephone 01-629 8171

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HOUSES
PORTMAN SQUARE (adjoining). A charming Mews Cottage with large rooms only a few minutes from Marble Arch. 2 bedrooms, bathroom, 2 recoption rooms dining han litchen, Large garage. Lease 43 yrs. Ground Rent £140 p.2. Price: 24.250. 217.750.

PORCHESTER TERRACE, W.2. A low-bullt mon-basement family house, set back off the road in an attractive terrace. 5 bedrooms, 2 bathrooms, 2 reception rooms, kitchen, C.H. Pared garden. Garago. Freehold E55,000.

CANONBURY SQUARE, M.1. A beautifully appointed and sully modernised Georgian House on the quiet side of this eigeant square. 6 bedrooms, 2 beithrooms, 4 reception rooms, well-fitted kitchen, utility room, wine cellar. C.H. offi. sechuded rear garden. Losse 4:3 yrs. Ground Rent 5350 p.a. £42,500. FLATS
BAKER STREET, N.W.1. Large 4th-floor flat in well-known block. 5 bodrooms, dressing room, 5 bathrooms, 5 reception rooms, cloakroom, kitchen, C.H. Lifts, Porter, Use of roof garden, Lease 51 yrs, Ground Rent 430 p.a. Price £37,500; o include carpets, curtains, BELGRAVIA, S.W.1. Facing nardens, vert spacious first-floor flat with character, 2 bedrooms, dressing room, bathroom, 3 reception rooms, bitchen, plus diall bedroom and bathroom. Balconies, C.H. Lift, Carcaker, Lease 41, yrs. Rent £40 p.a. excl. of rates and service charge. Price £6,750.

DELIGHTFUL HOUSE with small ROY BROOKS Mersylan Corner, 359 Kinya Read, Intensive orchard between Taille ROY BROOKS (10 tines). 352 0061 on and Minchead, Brondons and Quantocks, will be advertised Sunday Times 20th Sept.

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ALBION GATE, W.2 Facing South Overlooking Hyde Park

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15 ST. LUKE'S STREET
6 rooms. 1 bath.: garden.
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rooms. 2 bath.: garden; garag
42 RADNOR WALK
8 rooms. 1 bath.: garden,
(To be sold separately.)

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AUCTION-September 23,

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bod. 1 recept., Igo, Hi., dining
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A QUIET 1st floor flat in a
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bedrooms,
ing flyde Para. 2
bedrooms,
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C. H. W. Int. uniformed
porterage, Lease: 63 years
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Price £21,250 to include carpets and cortains. RUSSELL SQUARE (Close)

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continued on next case **BRAIN-TEASER 536** Set by A K AUSTIN

catville, Dogchester, Eagle-bury, and Foxham, which are joined by eight roads as shown on the map:

Apart from walking my transport consisted of my car, motor-cycle, scooter, bicycle, horse and elephant. Before

horse and elephant. Before starting my tour I left one means of transport at each town. I started the tour at one of the towns, using the transport I had left there. I always travelled by road and never left a town by the road or the transport by which I had entered it. I walked necessary. The first part of my tour involved the following in order: motor-cycle, scooter, bicycle, horse, walk, motor-

cycle, elephant, car. horse, walk, scooter, bicycle, car. motor-cycle, horse, walk; and Where did I start my tour and what was my first trans-port after lunch?

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SUNDAY TIMES Crossword No. 2430

ACROSS

the club, item by item. (4) 3 They carry on smoking in the main! (10)

10 How could this Premier quarter? (5) 11 Felt so responsive to magnetic charm. (9)

12 Instructions to get out and join the troops? (8, 6) 14 Does he hit hard at garden pests? (7)

15 It provides a singularly 17 Presented an object conceded as a handicap. (7) most pining! (7)

25 Sends a tree to the in- 19 He studies a choral habitants of Whitechapel arrangement by direction. perhaps. (4-6)

those of high standing? 16 Competent logicians inito that moving spirit, but it's strong medicine. (6, 3) 18 Depression on a circle I'd a tooth. (7)

are just playing, but he

2 Trick circuit in reverse.

4 He certainly ought to keep

5 A space full of drawers?

6 Settled habit of com-

7 Place underground in cer-

8 Team with a pretentious

9 Rules for driving along the

13 A source of weakness to

ground—or through the air as well? (3, 7, 4)

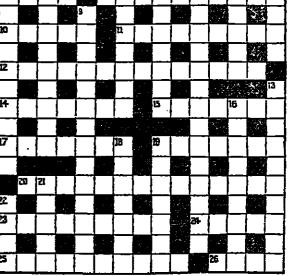
tain terrain. (5)

air. (4)

muters in the rush hour?

his charges on the right

arrangement by direction. "Help me to tear it from 21 Cricketing essays? (5) thy Throne, and worship 22 It's painful, but he's at thee " (Cowper). last brought to account. (Cowper). last brought to account.



Across: 1. Fartough: 5. Vessal: 10 Addressec: 11. Leads: Glean: 13. Sweetmest: 14. Nethermost: 17. Impa: 16. Shaw: Dipsomania: 22. Ignoramus: 24. Thumb. Co. Image, 27. Soap op 28. Buddes: 29. Presided.

صكدا بالاصل

THE SUNDAY TIMES CROSSWORD No. 2429

Properties Abroad

ndon & G.L.C. Area

ITON CRESCENT, S.W.3. Frequet Town House on valuable to Chardy learn in attractive to serie to be drawn & bath. I will be received from the series of the se inspale Road, w. 17. Charming corner properly in need of modernication Grant available for batteroom 1 Sectionary for properly in need of properly in continuous for batteroom 1 percentage of the properly for th

STER ROW, S.W.1. Period terraced house situated in quiet in Belgrath. 7. 6 bedrooms, 2 half-mont, 1.2 reception a higher clushroom Paved garden, C.H. Lease 19 3rd, 4230 p.a. Price 115, 200

FLATS

Stron Gardens, S.W.S. Lime ground-floor family fist overthe ground gardens, in good condition, 5 bedreams, 2 bathrooms,
the required room maken hinches, cleak-room Neudent porter,
C.H. Lease 31 per G.R. USB 312, Price USB 32,548. COURT HOUSE, W.S. Very attractive summy 3rd floor flat in us block. A bedrooms 2 harbrooms, 2 reception rooms Mr-Roof garden, C.H. L.R. Purter Lucase of yes. Price 125,000.

RENTALS

ON COURT, S.W.3. Sh floor unfurnished flat close to Revail fall Gardons & Sicane Square. 4 bedrooms, 2 bathrooms 3 attended for reema | 19then | 2 w.c.s. Lift. Porter. Leave | 4 kg. 1850 | 7 price | 18 CRESCENT, W.1. LUNUTS GIR-floor flat in attractive NASN CENT, close to Resent's Nark. 2 bedrooms nathrooms represents the C.H. Lift, Portur. Lease 7 578. Hent Lado price 11200. ANNEST STREET, W.1. Light, spacious 3rd 4 4th fore Matson-facing west, close to Hyde Park & Oxford Street, 1 hedrogra-tom, 2 reception rooms, blichen, sep. w.c. Lease 7 275, Rent of the Parke 3 4th

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S COTTAGE, N.W C. Well nuclearneed and in extet december, tion, 2 hear. All free h Richen dinor, bath & integral groundings, Lin Four Hill Holds Ret. R.B. granushis, and the second of t H. KENSINGTON. S.W.7 CLOSE HARLEY STREET, W.1.

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Hilly shaded nowing moments Light & sparious 2nd fir. fast to

hard dir. flat in nooth, block order with all services. 5 beds. Sussex:

S. Shathen etc. Part C.H. Labby, 2 recep, Leave of are showed and

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September

19-25

The Sunday

Times

**Critical Viewers** 

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week

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MONDAY

TODAY

BBC1

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11.00

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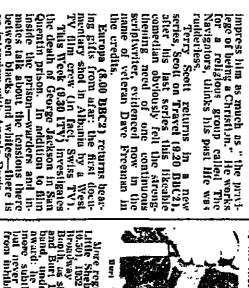
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oratory with which he invests his film dislogue—but it carries more conviction. His last film rôle, after appearing in The Servant and Thoroughly Modern Mille, was in Performance; and that was three years ago. When he started acting, he says, he was aged cleven and he got a bicycle; later he achieved a Lotus-Flan.

Those rewards evidently do not

Europa (8.00 BBC2) returns bearing gifts from afar: the first documentary shot in Albania by a West TV film crew (In fact, Swiss TV). Tuls Weck (9.30 LTV) investigates the death of George Jackson in San Quentin prison. In addition to film inside the prison—warders and inmates talk about the tensions there between blacks and whites—there is on interview with Angela Davis.





which should delight film-struck which should delight film-struck youngsters; mums and dads con stay up to hear experienced but cynical view of Hollywood by Hildegard Knef in Laie Night Line-Up (11.10 BBC2). The only excitement of the ITV evening is the start of a new story in Ace of Wands (3.20 ITV), a psychedelic series which gets better as fantasy nourishes it.

Double Vision (10.05 BBC1) focuses this week on Manchester University and two opposing view-points: Brian Cox, English professor there, and Gordon Blakely, one of his students. Cox talks of the cultural war going on in Britain, says his duly is to maintain strict academic standards; Blakely says that University cannot be isolated from life around it; "Knowledge is not important if what I see around me is the truth,"

All in a Pay (10.20 BBC2) shows in witty, sometimes touching detail a populace's progress towards a visit from the Queen to a clock-making factory in Dunbartonshire; from the way the forcemen are suddenly designated as managers to the best way to unfur! a Union Jack. "At Jeast," says one delighted factory-worker about royalty, "we've something to look up to." With obsessive insight he majors in the theme that permeates his whole work: character or relation-ship-disintegration. This we watch as Carol ('atherine Deneuve), a Belgian girl living with her sister (Yvonne Furneaux) in London, crumples into madness and murder through past pressures we can only guess at, via final shot of photograph of her as a little girl, gazing with inscrutable passion at her father. Symbolic shocks abound; as (arol, outwardly the fron maiden with wounding spikes inside, Miss Deneuve has the terrible passivity of the mentally-duminished.

for themselves Men looking WEDNESDAY Legion is the only country he wants. Harry Welsbloom directs and the reporter is producer Desmond Wilcox, whose deft interviewing clicits fascinating facts.

The Search for the Nile, narrated by James Mason, is more lefsurely, but nonetheless rewarding. Expensive to produce teach episode cost about £30,000 and so it had to be made with collaborators, Time-Life) its story is of those carnest, awe-some Victorians who went out to explore Africa. This episode, The Dream of the Wanderer, stars Kenneth Haigh as Richard Burton and John Quentin as his partner, John

WITLE ITV seems determinedly series-clogged and stay-al-home for the evening, the BBC is in an expansive travelling mood with the return of Man Alive (8.00 BBC2) on the Foreign Legion and the start of a manmoth, six-part account of The Search for the Nile (9.20 BBC2). Man Alive has the secopurgency of its subject—it's the first time that the Legion has been so realistically examined on film—while the sorry of those exphorers who sought the Nile source has been around a long time. But both imply, in different ways, that men who seek escape in travel may, too often, end up in the backyard of their own obsessions.

Man Alive filmed the legionnairemercentries in training on Corsicus and at their admin-HQ near Marseilles, talked to the men (the force is now 9,000 strong), looked at the brutal training. It contrasts such realities as the fact that every camp has an official brothel, with Hollywood myth-muking films such as Beau Geste. The impression that emerges is rather a sad one of rootless men finding anchorage in organisation however severe. One man says that the Legion has given ham a family at last; another that the

Wild Places, a wild Places, a m to a public ext week about ining operations Day also invites t in a giant TV on Market to be week. Devotees toneface, Buster to see him as he hen he made a ifor the Matinee ting (2.55 some

THURSDAY

Playing a

Pole for God

THERE IS ONE fascinating juxtaposition of comment in the last of
the Escape to Fulliment series
(10.05 BBC1), which is about the
withdrawal into religion of the
former film-star, James Fox. In a
clip from his film King Rat he is
seen saying, "God is a vicious,
sadistic maniac." Then Fox is seen
as he is now, pale and purposeful,
saying, "God is righteous and just
and holy."

It is a symptom of the religious
fervour that has gripped the actor,
who was making something like
£20,000 a film, that he makes his
last statement with none of the

Pick your own FRIDAY

knockout drop

the homelife (8.50 BBC2) its eighth year its eighth year it, treats transce it has come es of Leyland, priests of the priests of the tit defends the ustry against turning; Vlowwith Dr E. F. with Dr E. F. monnic adviser,

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ributed The Boy
Tucsday, 10.00
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language.

Television itself becomes a motive for discussion in Granaila's Writer's Gallery (11.40 Tuesday, 2.00 Wednesday ITV) in The Messengers series. In this first one, author Colin Welland is interviewed and shows an extract from his telly-play Roll On Four O'Clock, which is certainly as concerned with the way we live now as is the BBC's Scene (2.05 Inursday BBC1) called A Woman's Place? about three women who do not believe in the traditional rôle of women in the home.

Thames TV's Fusion series (10.20 Tuesday, 11.35 Wednesday ITV) is about different aspects of the arts: the first one is about sculpture. Henry Moore gives his presence and comments, including this one: "We are human beings and we should use all the senses and faculties we have to make life more interesting... to have some reason—some purpose."

Against which bescon some allegedly adult programmes can only hold a rather dim candle. Wrestling as being one of the most fascinating facets of show business: addicts of the heave-and-mutter boys can switch on for their regular Saturday scance (3.64 ITV), this time from Bedford. The screen, as usual, will be alive with writhe; and commentator Kent Walton will soothe us all down if we become too excited. But if we think that all wrestlers' heads are filled with is muscle, Aquarlus (10.40 ITV) has mosele. Aquarlus (10.40 ITV) has groaners, to disprove that thought. Ife's a versifier writing such things as: the ring

I'm just about sed up yame.

No. Sumitay Papers. 8.20 For Listeners from India and Pakistan (On VHS do ZOZm-eriglious news): 8.50 programme News. 8.55 Weather. 9.05 sumbly Papers. 9.05 sumbly Papers. 9.05 sumbly Papers. 9.05 sumbly Papers. 9.10 feet from America. 9.30 feet from America. 9.30 feet from Motorist. 9.30 feet from Motorist. 9.30 feet from the Grass Roots. 9.30 feet from the Grass Roots. 9.30 papers. 9.30 feet from Sumbly Papers. 9.30 feet

Regional Variations Radio 4—
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11.15 Scottish Ress Summary:

Northern Ireland: 4.30 pm-5.00 Country Window. 11.15 Sunday Night Music 11.45 Worthern Leland News Headlines.

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Wate: 11.15 an Sunday Best.
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Veralber. 8.00 Michael Maguirer's
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Bay An Dominiagh. 3.25 Afficielland
Compagie Final: Cark v Wexford.
4.45 Ceolta An Dominiagi. 5.25

Twenty Questions, 5.55 Nuachi, 6.00 The Angelin; Country Call, 6.25 Appears, 6.30 News, 6.35 Nuachi Robert Fire, 7.15 Music Knows of the Angeline; Adlen Country Calling, 7.15 Music Knows of the Angeline; Adlen Country Calling, 7.16 Music by W. B. Years, 10.15 Music by W. B. The Country Calling of the Angeline; Volle Sorata Mo. 6 of the Angeline; Volle Sorata Mo. 6 of Boyle, 11.10 Nurs Headling; GAA Sports Results, 11.45 Late Edwid Simmnary.

10.10 Choice from the North: Colir Welland—prose poems and soins 10.50 Epilogue: Wenther. 11.00-11.15 News.

with

WITH Professor Paul Ehrlich, the prophet of ecological doom, tolling humanity's knell on Late Night Line. Up (11.05 BBC2) there might be some excuse for going mad and watching it's a Knock-Out (9.20 BBC1), if only because it's the international Final. Blackpool represents Britain and, breathtakingly, has to find a limbo dancer, a train driver, two trampolinists and a woman raily driver as specialist participants. It should tune you up in order to be able to listen to Professor Ehrlich. exclusive. The profess r—who once gave the human species only a two-per-cent chance of survival by the end of the century—and wrote The Population Bomb, as well as Population, Resources and Environment, now thinks the Gadarene-slide is treversible; our life-support systems are beyond repair; we're giving birth too often; anti-pollution measures are like giving a cancer-victim aspirin.

The Fenn Street Gang (8.30 FTV) is the spin-off from Please Sir! and, as it has the same writers—John Esmonde and Bob Larbey—could well get nine out of ten for character-observation and situation. Linking-title of those members of Form fit now that they have left the womb of school and are out in the cruck cold world of money-carning. The Money Programme (8.00 BBC2),

A poet in SATURDAY

with its bumps and its bruises and bungs.
And the dear, sweet old hadics in front rows.
Nurpening their claws and fangs.
Nurpening their claws and fangs.
Which should make a nice contrast to another Aquarius item, called Solo for Four People, about the imbering up into performance of a new bullet.

Sesame Street (11.00 am, some Irve guistis its chance and should provoke interest, if nothing else, among children. For adults it's the Saturday series mixture pretty much as before, with The Harry Seconds Show (8.30 HBC1), A Touch of Martiell (11.15 BBC1), The Des O'Connor Show (8.30 HBC1) and The Guardians (9.30 HTV). Film Night (11.05 BBC2), though, has Czech film-maker Milos Forman, who has just directed Taking Off in the US. Forman says, surprisingly, that it's the only country where you're not treated as a foreigner. Tell that to Tuesday night's Indians.

Thirteen West Street (London, Mondon, 10.30-12.20): inclience-identifying thriller about man beaten up by teen users trying to take law into his own bunds.—Alan Ladd, dominated in all senses by Red Stelger as patient police sergeant. British director Philip Leacurk directed, 1902, with some tough antospheries.

Ten Gentlemen from West Point (Midlands, Thursday, 7.00-8.55) has (worge Montgomery as downtrodden goodle and Laird Cregar as upright baddle in story about early days at the function. US military academy. Henry Halhaway, who directed in 1942, can't situe the fug with the same nostalgle devotion as John Ford, but his skill still menages to exeite.

Hiegal (Yorkshire, Friday, 70-30-12.10): fast-mover with poorly-paced script directed by Lewis Allen, 1955. Its lightying smarting magnetism of Edward G Robinson as husband whose wife (Nino Forth gets ensured in rackets, Jayne Mansfield, already working hard at her legend, has a brief scene.

Still at sea, but with a more eminent name, aloosi: PT 109 (BBC), Suturday, U.15-8.30) is 10013 mythologishing of John F. Konnedy as the naval hero be for fact, was, Cliff Robertson was Kennedy and Leslie H. Martinson directed action scenes with more reverence than the ruthlessiness they undoubtedly demanded.

returning with more time to its credit, could help them or again, thinking of the recent dollar crisis, perhaps not.

Tomorrow's World (6.20 BBC1) presupposes a tomorrow and a world that Professor Ehrlich obviously con't believe in. Exciting stuff, all the same, with this special devoted to science in France—" and of Pascal and Pasteur, Cousteau and Concorde," as Raymond Baxter puts it—and runges from ways in which to make eggs more eack-proof to early-warning systems for heart allarks, Review (5.20 BBC2) returns with its usual adeptness at arts coverage (Alan-glimpse of the Spoleto Festival), while in By With and From Bentine (10.35 BBC2) Michael Bentine looks at reality's humorous events. A cheering end to the eventing? You're forgetting Professor Ehrlich.



trio dedicated to the work of Polish director Roman Polanski, as fashionable a curtam-raiser as you can get, what with all the sadly prejudging what with all the sadly prejudging publicity surrounding his nearly-completed Macbeth with its insked Lidy M. Polanski deserves better of us as an artist—as this trilogy will slow—than the notion of him as a sensational trend-setter, addicted to sexual vacaries for the box-office's sake. Repulsion@ (BBC2, Thursday, 10,10-11.40) made in 1903, does in fact show him to have more in common with Buduel than litch-cock, despite the nature of the story and Psycho-reminiscent horror scenes.

piled by Tom Hutchinson

Elkan Allan is on holiday

Hannay Speke—their partnership later dissolved in bitterness. As furten humself said: "Men who go looking for the source of a river are looking for something missing inside themselves and never finding it."

BEST FILMS